Marin Marais

Pieces
en TRIO
Pour les Flutes, Violon, & Dessus
de Viole

Ier Dessus.

ARCHIVUM MUSICUM

L'Art de la flûte traversière

20



Edition
Walhall

MARIN MARAIS

PIÈCES EN TRIO

Pour les flûtes, violon et dessus de viole

PARIS 1692

PREMIER DESSUS

FIRENZE
1982

Se è ampiamente documentata l'esistenza in Francia, nell'ultimo decennio del Seicento, di virtuosi di *flûte traversière* come Philibert Rebillé, René Descoteaux e Michel de la Barre, non si è di contro conservata una letteratura solistica, sia in duo che in trio, dedicata allo strumento; tale letteratura deve essere senz'altro esistita, non foss'altro per l'indiretta citazione fornita dallo stesso de la Barre nell'*Avertissement* premesso alle *Pièces pour la flûte traversière avec la basse* (1702) con le seguenti parole: « ces pièces sont pour la plus gran partie d'un Caractère si singulier et si differentes de l'idée q'on a euë jusques icy, de quelles qui conviennent à la Flûte traversière ». Si può d'altronde supporre che i solisti di *flûte traversière*, oltre ad eseguire composizioni create espressamente per lo strumento circolanti evidentemente in forma manoscritta, arricchissero il loro repertorio con quel genere di pubblicazioni, allora molto comuni, caratterizzate da una polivalente destinazione strumentale, come le *pièces en trio* per due *dessus* (*flûtes à bec, flûtes traversières, hautbois, violons, dessus de viole*) e basso continuo. Proprio a de la Barre dobbiamo in quegli anni due raccolte del genere: le *Pièces en trio pour les violons, flustes et hautbois* op. I (1694) e le *Pièces en trio pour les violons, flûtes et hautbois... livre second* op. II (1700); ma già nel 1692 erano apparse a Parigi, presso l'autore, Huel, Bonneuil e Foucault le *Pièces en trio pour les flûtes, violon et dessus de viole* opera del celebre Marin Marais, virtuoso di *viole* e *ordinaire de la musique de la Chambre du Roy*.

Incise su lastra da Bonneuil per la parte musicale, con frontespizio inciso da Simonneau, le *Pièces en trio* di Marais sfoggiano una veste grafica particolarmente elegante e raffinata quale si conviene ad un'opera dedicata a una facoltosa dilettante di musica, Mademoiselle Roland. Nella cornice del frontespizio, in alto, sono raffigurate due *flûtes traversières* facenti parte di un gruppo di strumenti comprendente cinque *flûtes à bec*, quattro oboi, un fagotto, un violino e un *dessus de viole*; considerando la scelta degli strumenti raffigurati in diretto rapporto con le possibilità di esecuzione delle *Pièces* abbiamo deciso di pubblicarle qui in fac-simile, venendo meno per una volta alla principale regola della nostra collana secondo la quale essa deve includere soltanto opere espressamente composte per *flûte traversière*, tenendo presente anche i legami di collaborazione e stima esistenti fra Marais e il flautista de la Barre, ambedue appartenenti alla ristretta cerchia dei *musiciens de la chambre du Roy*.
Costituite da sei *suites* senza soluzione di continuità, ciascuna in una differente tonalità, le *Pièces en trio* hanno la tipica caratteristica di composizioni appositamente create per soddisfare le esigenze e il gusto di far musica dei dilettanti, senza tuttavia mai denunciare alcun disimpegno da parte dell'autore il quale anzi si premura di dichiarare nella dedica a Mademoiselle Roland di aver lavorato alla loro composizione « avec application ». Manca all'interno di ogni *suite* una struttura organica con vincolanti rapporti di conseguenza fra le singole *pièces*, l'unico fattore coagulante essendo rappresen-

tato dalla tonalità, mentre i soli elementi che accomunano costruttivamente una *suite* all'altra sono il *prèlude* iniziale e, talvolta, la *chaconne* o la *passacaille* finale. Dobbiamo tuttavia osservare come la rinuncia a organizzare le *suites* secondo una comune formula prestabilita sia perfettamente conseguente al desiderio di offrire agli esecutori una semplice sequenza di pezzi capace di mantenere un significato musicale, sia che si eseguano tutti, sia che se ne scelgano soltanto alcuni secondo i propri gusti e le proprie possibilità tecniche.

È da escludere che Marais abbia composto le *Pièces en trio* per uno strumento in particolare, proponendo un titolo polivalente per semplice astuzia commerciale: lo stesso linguaggio usato appare strumentalmente neutro e adatto a una pluralità di esecuzioni. La necessità di rendere tutte le *suites* agibili per le *flûtes à bec* lo ha tuttavia condizionato almeno nella scelta dell'estensione del *premier* e *deuxième dessus*, obbligandolo a non scendere mai al disotto del fa, nota più grave della *flûte à bec*. Anche la scrittura degli *agréments*, accurati ma non troppo frequenti e notati sempre per esteso salvo i *tremblements*, non tradisce in lui il virtuoso di *viole* e sembra concepita in modo da permettere a ciascuno strumentista eventuali aggiunte a seconda delle caratteristiche espressive del proprio strumento.

Il successo di pubblico conseguito dalle *Pièces en trio* deve essere stato senz'altro grande visto che nel 1700 circa l'editore Roger di Amsterdam, sempre molto abile nello sce-

gliere le opere da 'copiare', decise di pubblicarne una nuova edizione, del tutto identica alla prima ma tipograficamente molto meno attraente; analoga sorte ebbero le *Pièces en trio* op. I di de la Barre.

Di entrambe le raccolte proponiamo qui sotto la successione delle singole *pièces* per permettere una verifica delle similitudini nella macrostruttura e nella scelta delle tonalità.

Marais	de la Barre
Suite I in do magg.	Suite I in do min.
Prelude	*Prelude, grave*
Sarabande	*Sarabande*
Fantaisie	*Rigaudon - Autre*
Loure	*Gavotte*
La bagatelle	*Plainte, grave*
Gavotte	*Rondeau, gay*
Menuet-Autre	*Passacaille*
Chaconne	

Suite II in sol min.

Prelude
Fantaisie
Sarabande
Sarabande
Rondeau, gay
Gigue
Gavotte
Menuet
Menuet
Plainte
Passacaille
Petite Passacaille
Air gay

Suite II in sol magg.

Prelude, gay
Menuet
Gavotte
Caprice, gay
Rondeau, grave
Menuet
Loure
Fantaisie
Passepied
Trio, grave
Canarie

Suite III in re magg.

Prelude
Sarabande grave
Fantaisie champestre
Gavotte en rondeau - Double
Gigue

Suite III in re min.

Prelude
Air, gay
Gavotte
Rigaudon
Menuet

Branle de village
Rigaudon
1er Menuet
2e Menuet
3e Menuet
4e Menuet
Simphonie, lentement

Air
Plainte, lentement
Trio
Sarabande
Menuet
Passacaille

Suite IV in si bem. magg.

Prelude
Sarabande
Air
Gigue
Gavotte
Caprice
Menuet
Menuet
La Marianne - Autre
Plainte

Suite IV in re magg.

Prelude
Gavotte
Sarabande
Fugue
Rondeau
Fantaisie
Allemande
Menuet
Rigaudon - Autre

Suite V in mi min.

Prelude
Fantaisie
Gavotte
Rondeau
Sarabande en rondeau
Menuet
Sarabande
Menuet
Caprice, lentement
Passacaille

Suite V in sol min.

Prelude
Sarabande en rondeau
Menuet
Sarabande
Air rustique
Bourrée en rondeau
Trio, grave
Gavotte
Caprice gay
Menuet

Suite VI in do min.

Prelude
Sarabande grave
Rondeau
Caprice
Gavotte
Menuet - Autre
Fantaisie gay
La desolée ou passacaille lente

Suite VI in do magg.

Prelude
Sarabande
Caprice
Gavotte
Canarie - Autre
Air gay
Menuet
Fantaisie

Ci sia concesso infine di puntualizzare un dato singolare che emerge dall'osservazione parallela delle due serie di *pièces*: la frequenza con cui in entrambe ricorre il *menuet*; in Marais abbiamo 12 minuetti su un totale di 63 *pièces*, in de la Barre 8 minuetti su 58 *pièces*. Dal momento che il *menuet* era proprio in quegli anni la danza più alla moda fra la nobiltà e la borghesia parigina, tale frequenza, lungi dall'essere il risultato di una quasi maniacale predilezione degli autori, appare come naturale conseguenza della loro lungimiranza commerciale, contribuendo a confermare la destinazione prevalentemente non professionale e 'mondana' delle *Pièces en trio*.
Il presente fac-simile riproduce l'esemplare della Bibliothèque Nationale di Parigi, fond du Conservatoire.

MARCELLO CASTELLANI



C. Simonneau fecit

A Mademoiselle Roland

Mademoiselle

Personne n'ignore les qualitez que vous possedez, chacun scait qu'elle delicatesse vous avez pour la Musique, qu'elle facilité à bien chanter et bien joüer de toutes sortes d'instrumens, qu'elle penetration à juger des scavantes productions de l'esprit, qu'elle fi= nesse d'oreille et quelle grace à marquer noblement les plus beaux mouvemens de la danse, enfin Mademoiselle, on scait que la Cour et la Ville ne prononcent vôtre nom qu'avec admiration, mais on ne scait point que c'est vous qui avez le plus contri= bué à ce qu'on poura trouver de bon dans le livre que j'ay l'honneur de vous presenter, on ignore que le plaisir que vous avez tesmoigné entendant la plus part des pieces qui

y sont inserées à esté seul ce qui m'a fait travailler avec aplication, dans le dessein que j'ay toujours eu de me rendre digne des bontez dont vous m'honorez. soufrez donc Mademoiselle que je mette au jour des Veritez qui me sont si avanta=geuses, permettez que je captive l'indulgence du public en faisant voir vôtre illustre nom à la teste de cet ouvrage, et daignez consentir que je me dise avec tout le respect possible.

Mademoiselle

Vostre tres humble & tres obeissant Serviteur M. Marais

Aux Muses

MADRIGAL

Scavantes filles de Memoire,
Cessez de vous vanter
Que personne icy bas ne doit vous disputer
Le prix de l'jmmortelle gloire,
Ladorable Roland par cent talens divers
A fait voler son nom au bout de l'Vnivers,
Tout le monde sur vous luy donne lavantage,
En vain pour l'empescher vous mettez en usage,
Et vostre esprit, et vos attraits,
Vous ne reüssirez jamais,
Elle a de tous les cœurs la tendresse et l'hommage.

Extrait du Privilege du Roy

Par grace et privilege du Roy donné à Versailles le vingtiesme Novembre 1692 Signé Bertin, Il est permis au Sieur Marais de faire graver et imprimer ses pieces de Musique tant vocales qu'instrumentales à une ou plusieurs parties qu'il à composées, de les vendre et debiter au public, et ce durant le temps et espace de douze années consecutives. Et tres expresses deffenses sont faites à tous Imprimeurs, Libraires, Graveurs, et autres d'imprimer et graver les dites pieces de Musique, d'en vendre, contrefaire, même en extraire aucune chose, apeine de quinze cens livres d'amende et de tous dépens, dommage et interest, cõme il est porté plus amplement au dit Privilege.

Acheve d'imprimer le 20^{me} Decembre 1692. Les Exemplaires ont esté fournis.
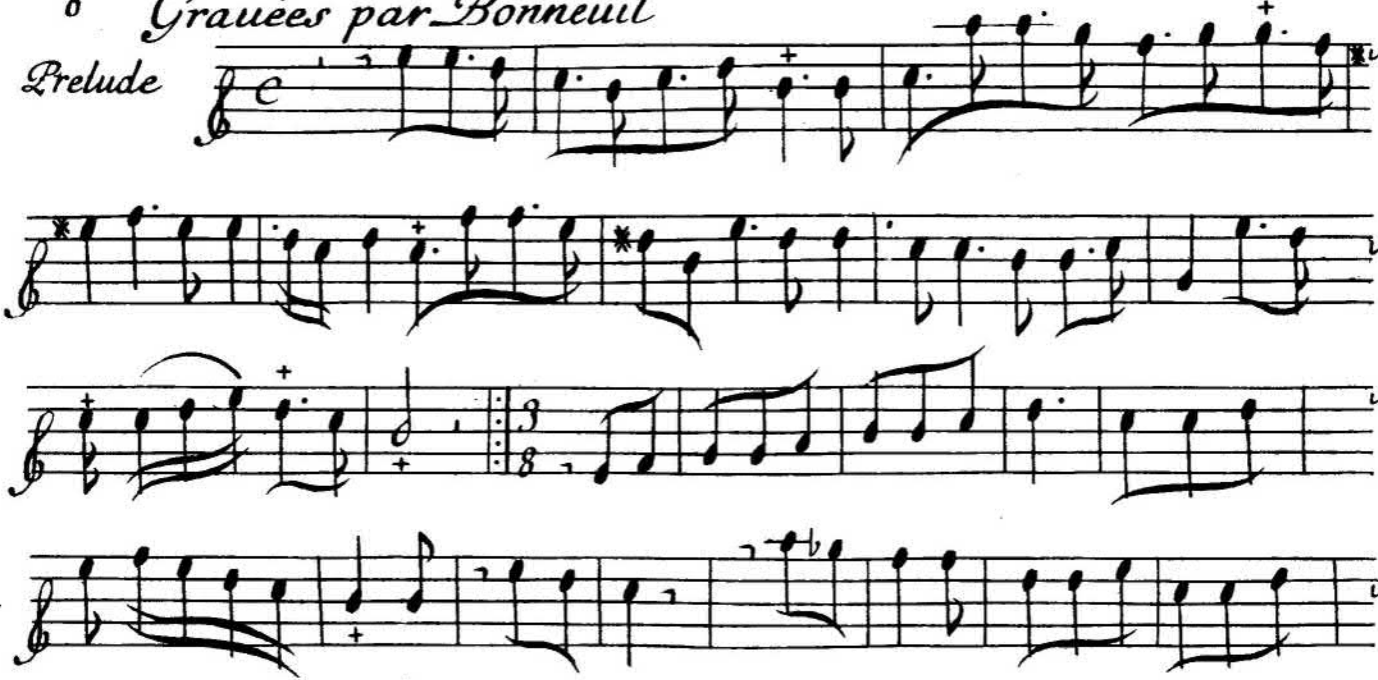
A PARIS
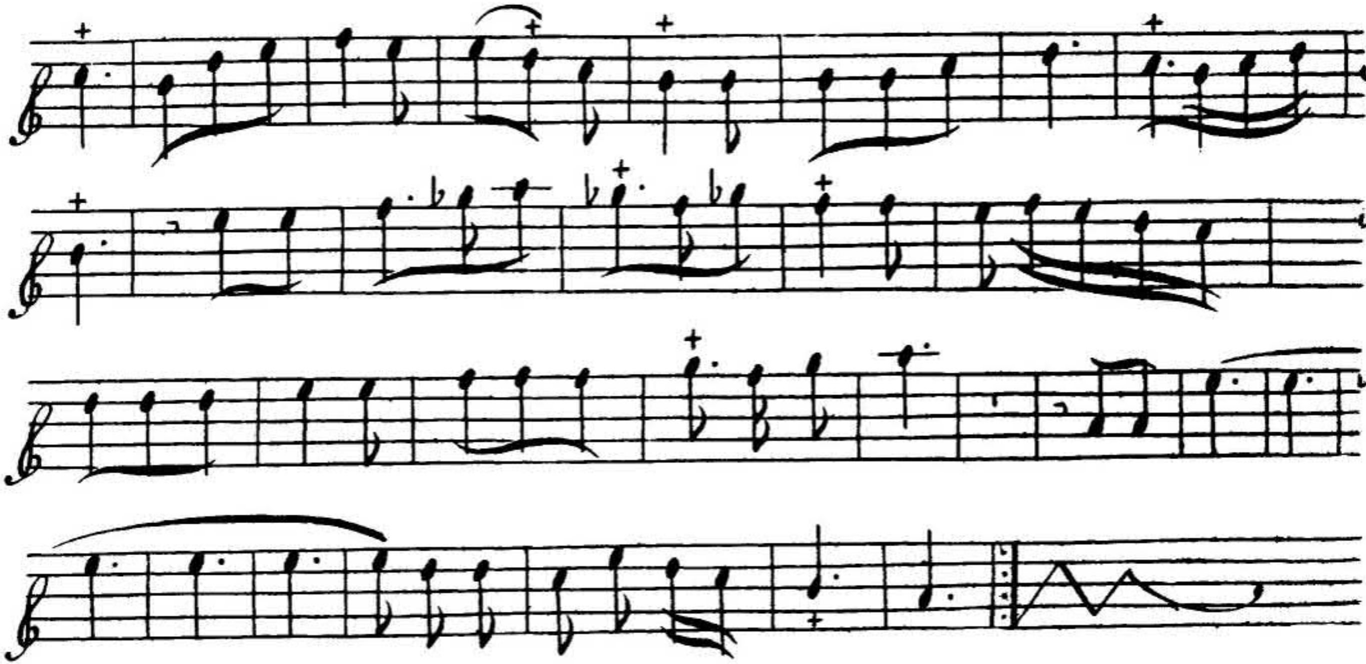
Chez
- L'Autheur Rue du Jour proche S.t Eustache du costé de la rue Montmartre
- Je. Hurel faiseur d'Instrum. pour la Musiq. du Roy. Rue S.t Martin proche la Fontaine Maubue à limage S.t Nicolas
- Hi. Bonneüil Ruë de la Potterie aux Halles vers les SS. Innocents.
- H. Foucault Marchand Papetier Ruë S.t Honoré proche la Ruë de la Lingerie à la Regle d'Or.

1692
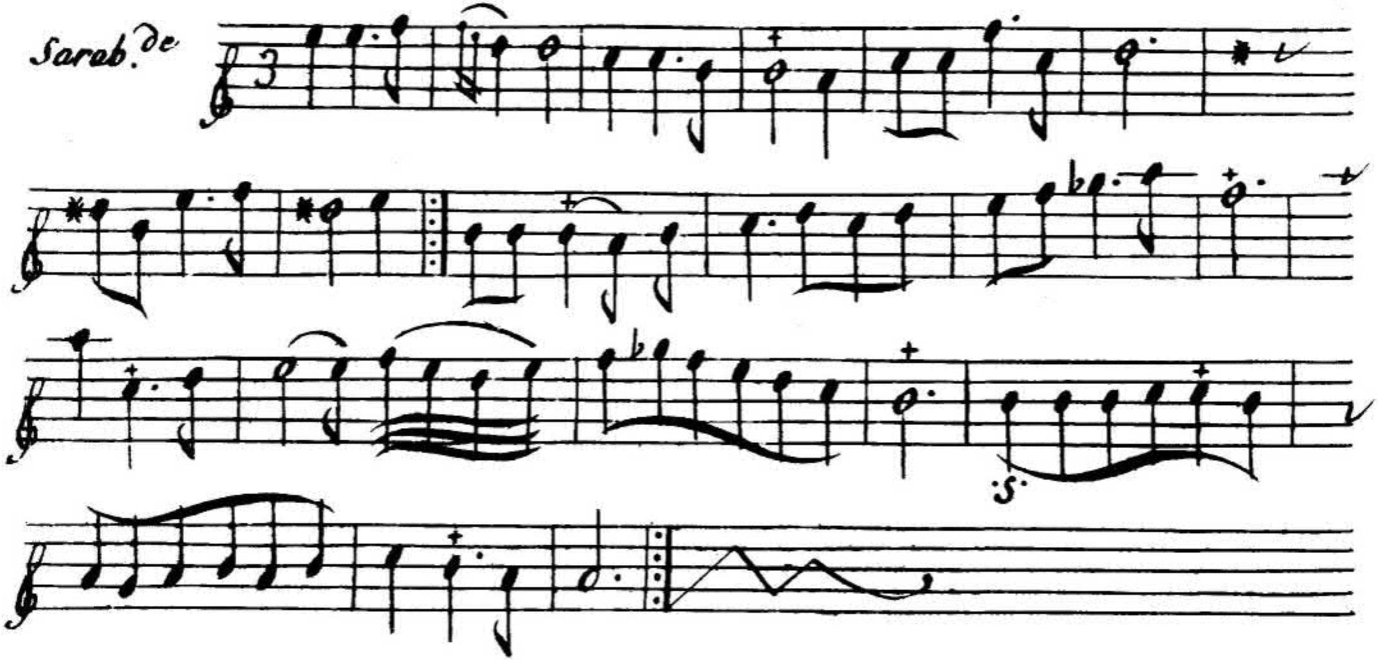
 Grauées par Bonneüil
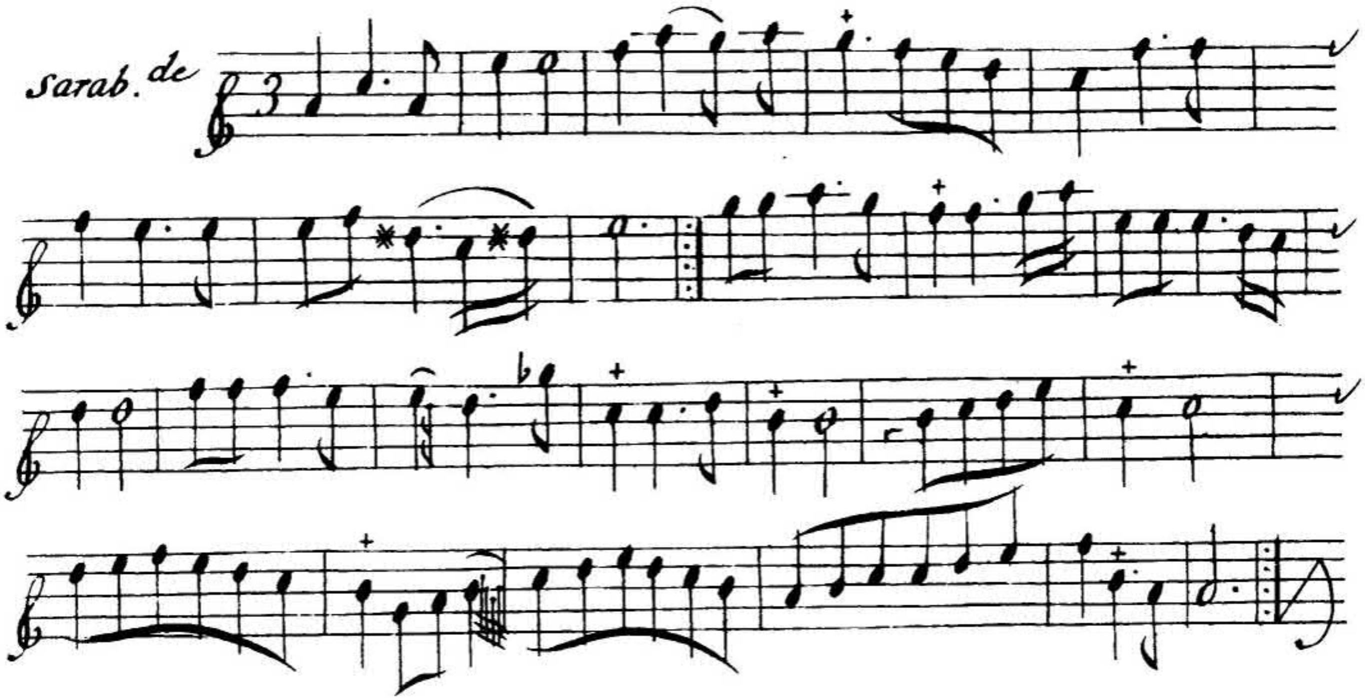
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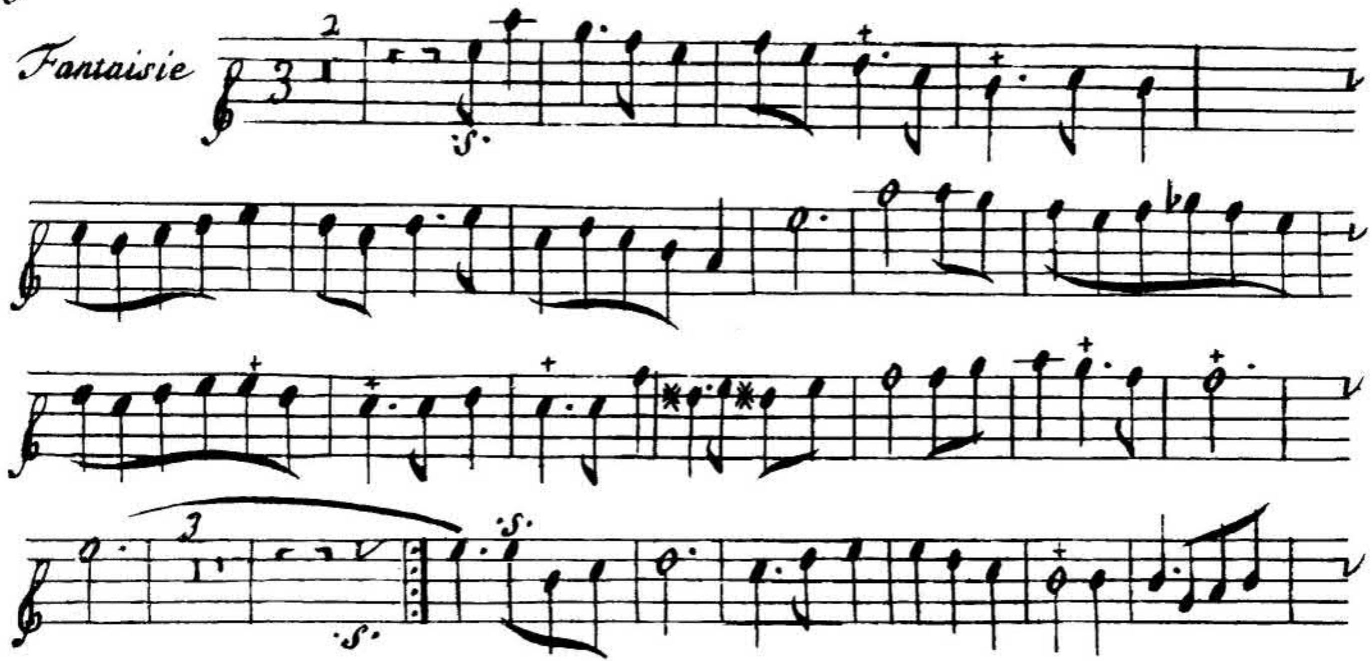




Sarab.de
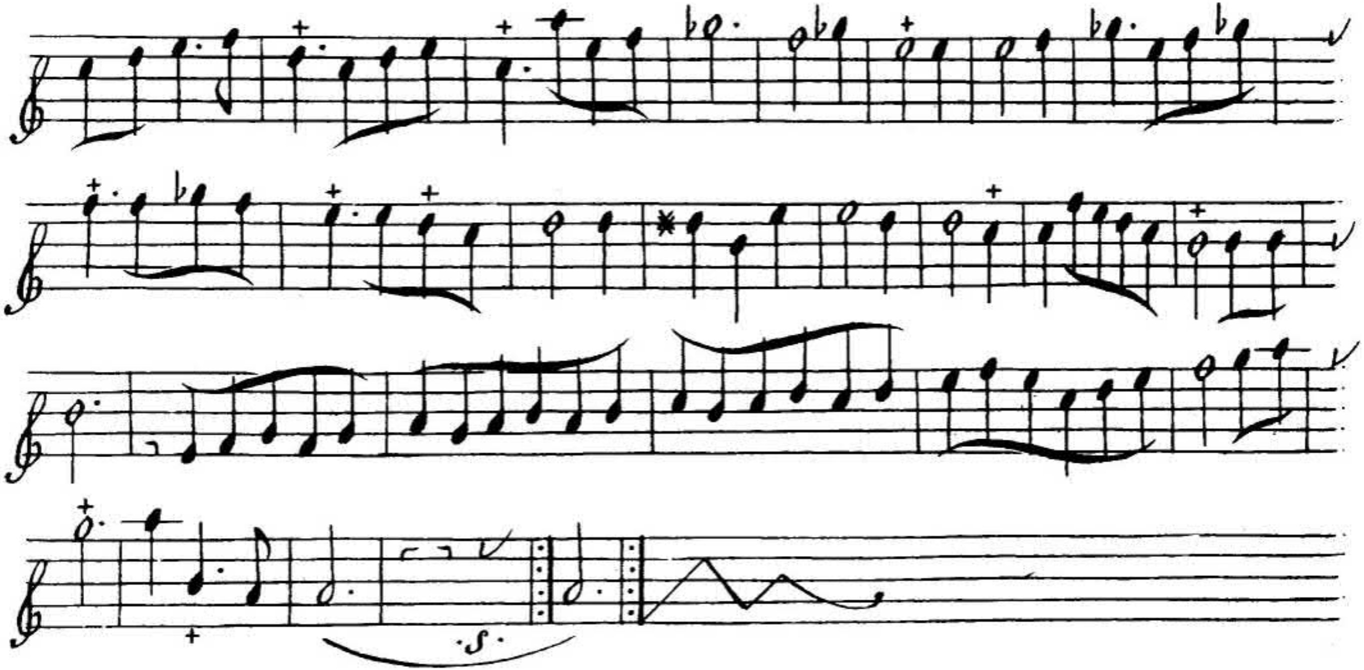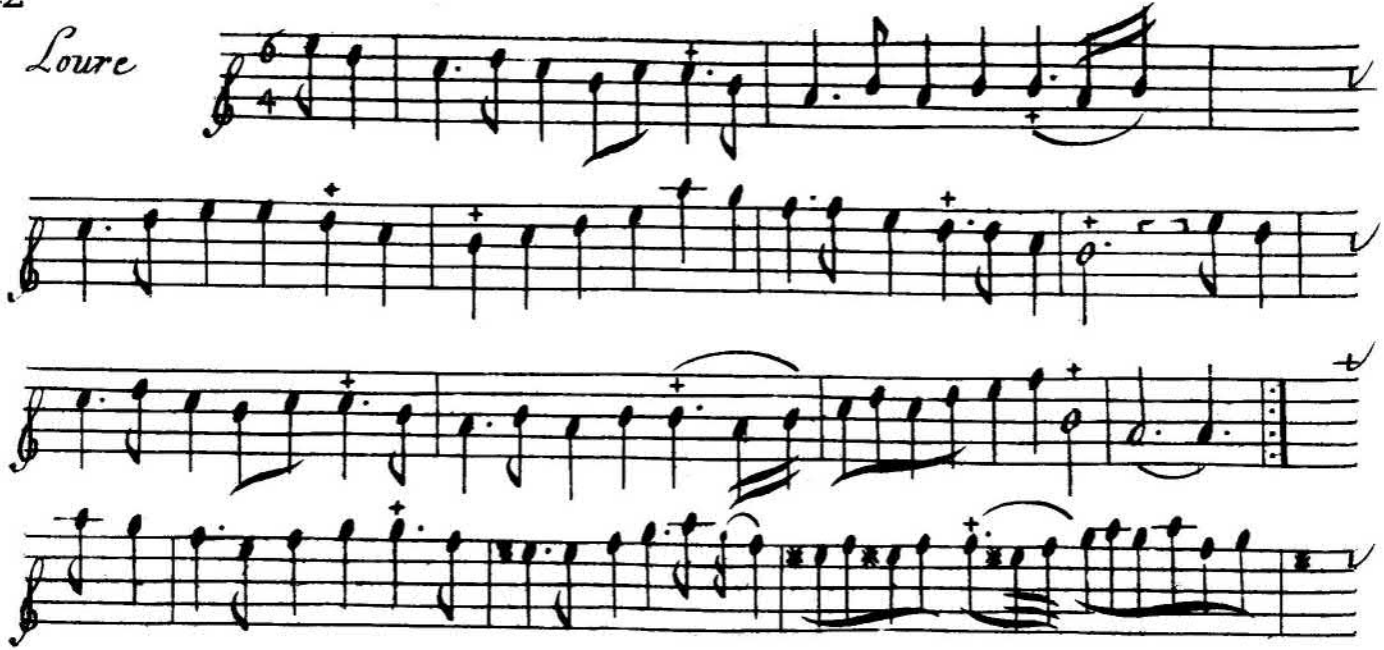



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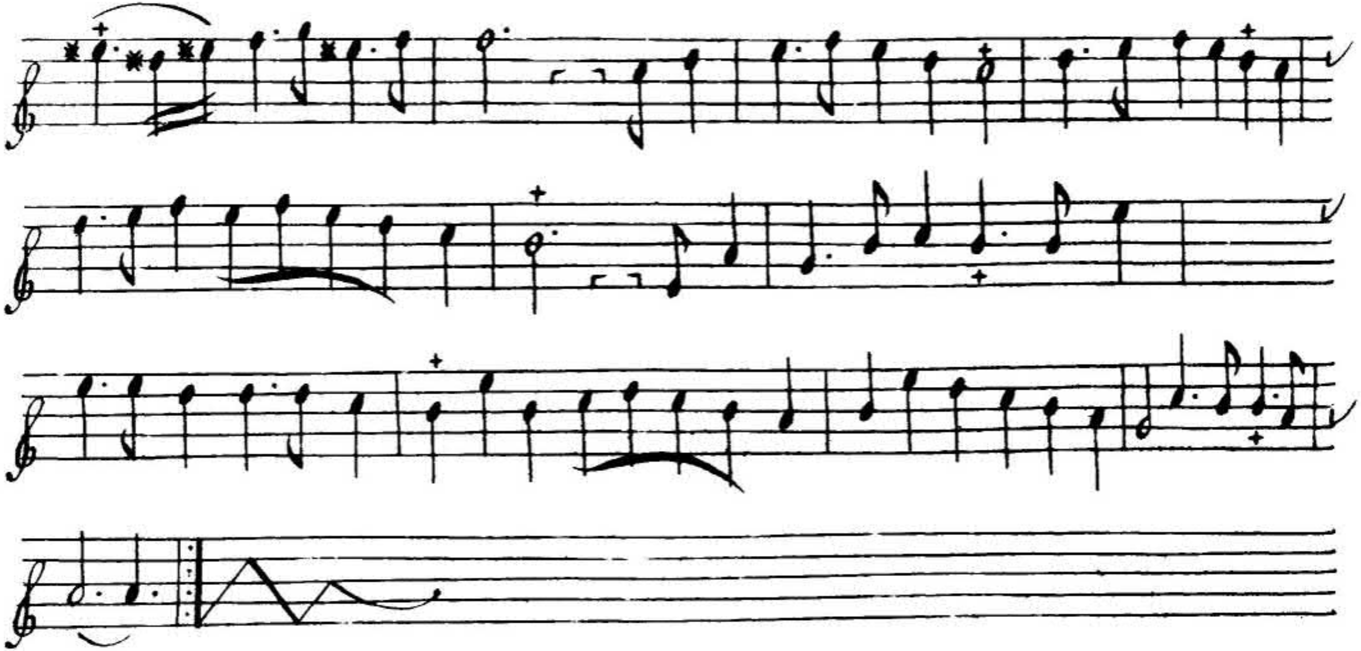
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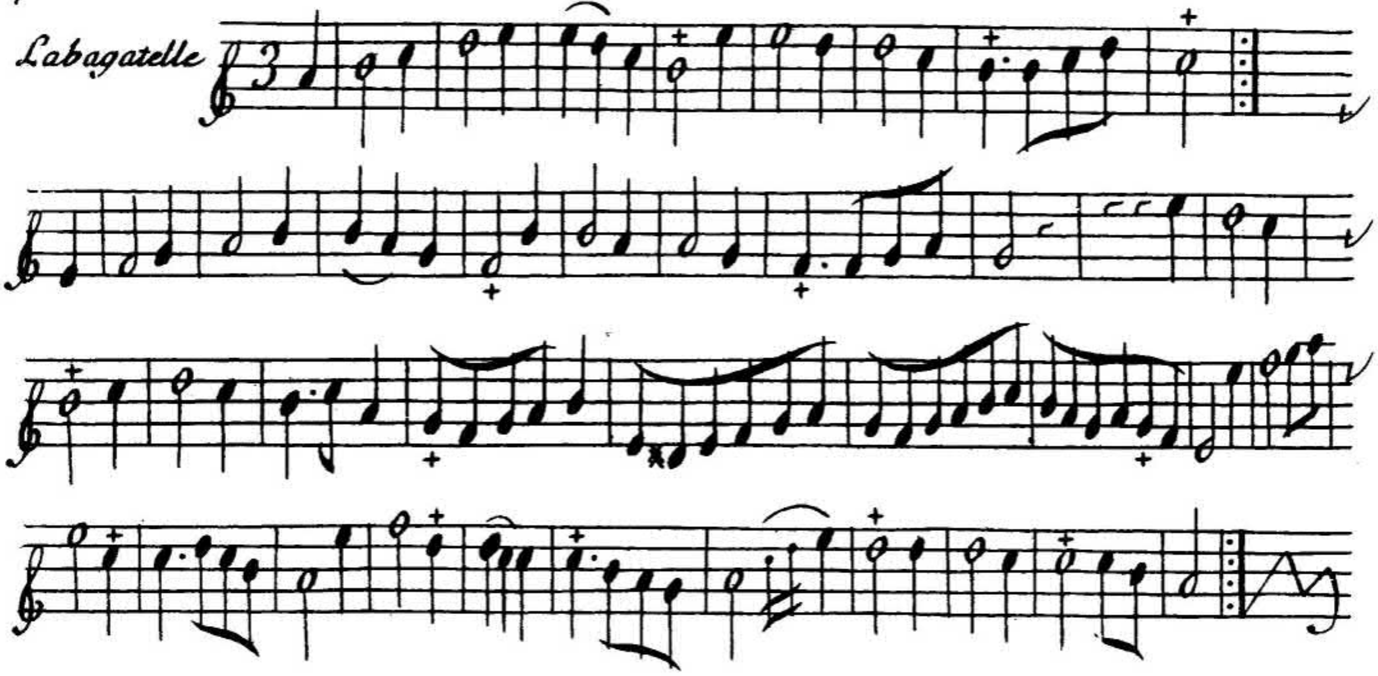


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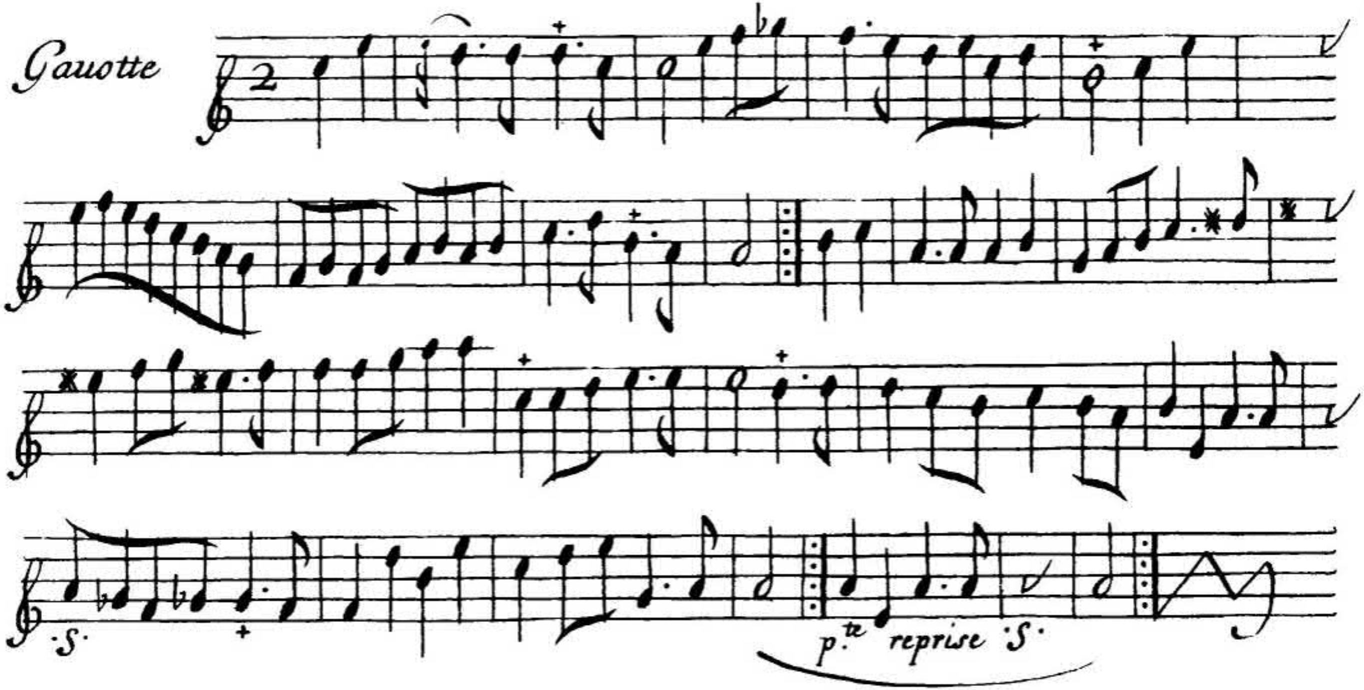


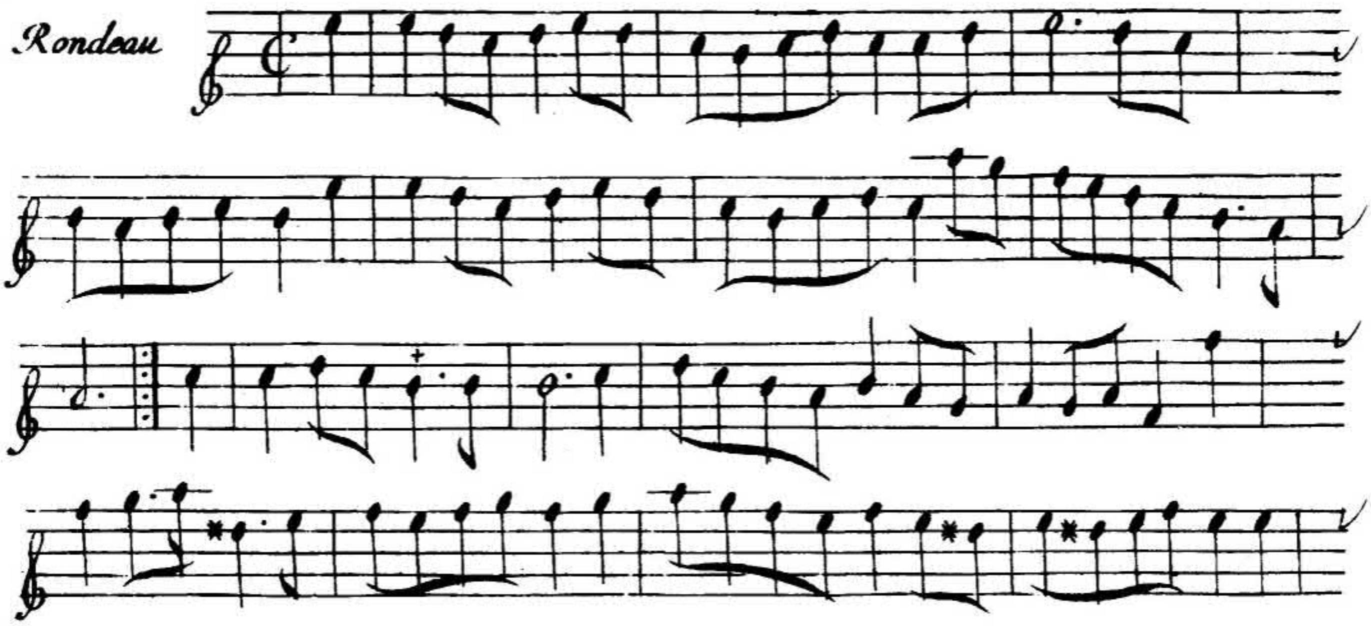

Loure
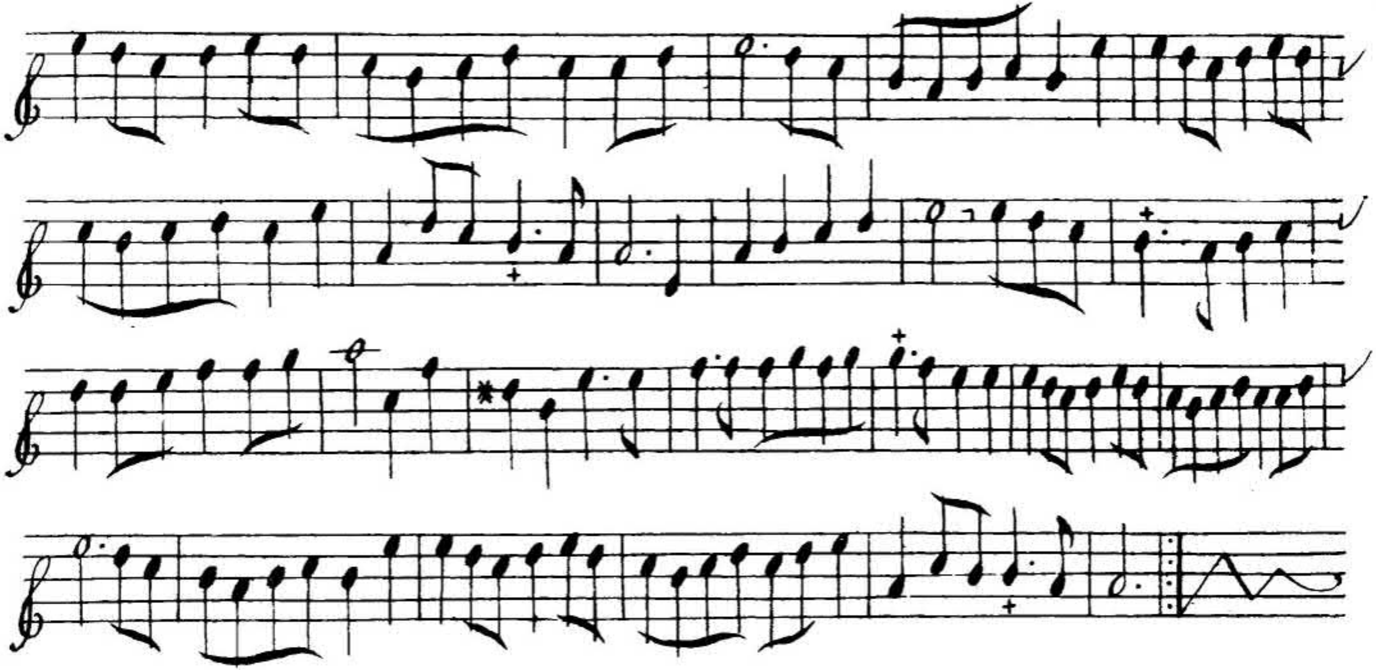



Labagatelle

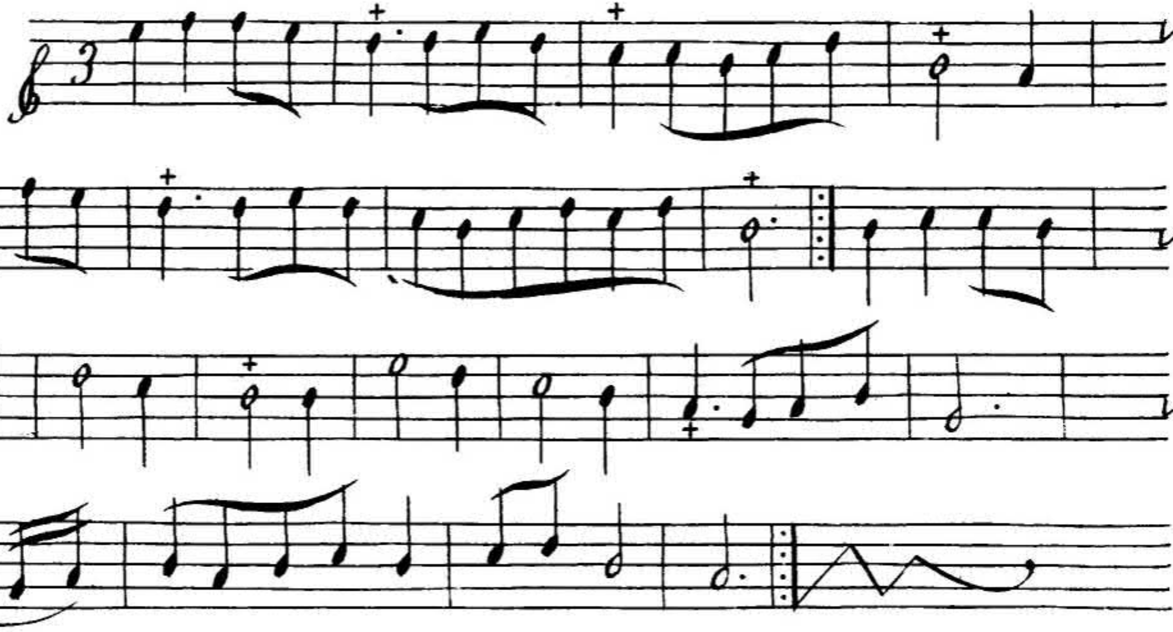
Gauotte
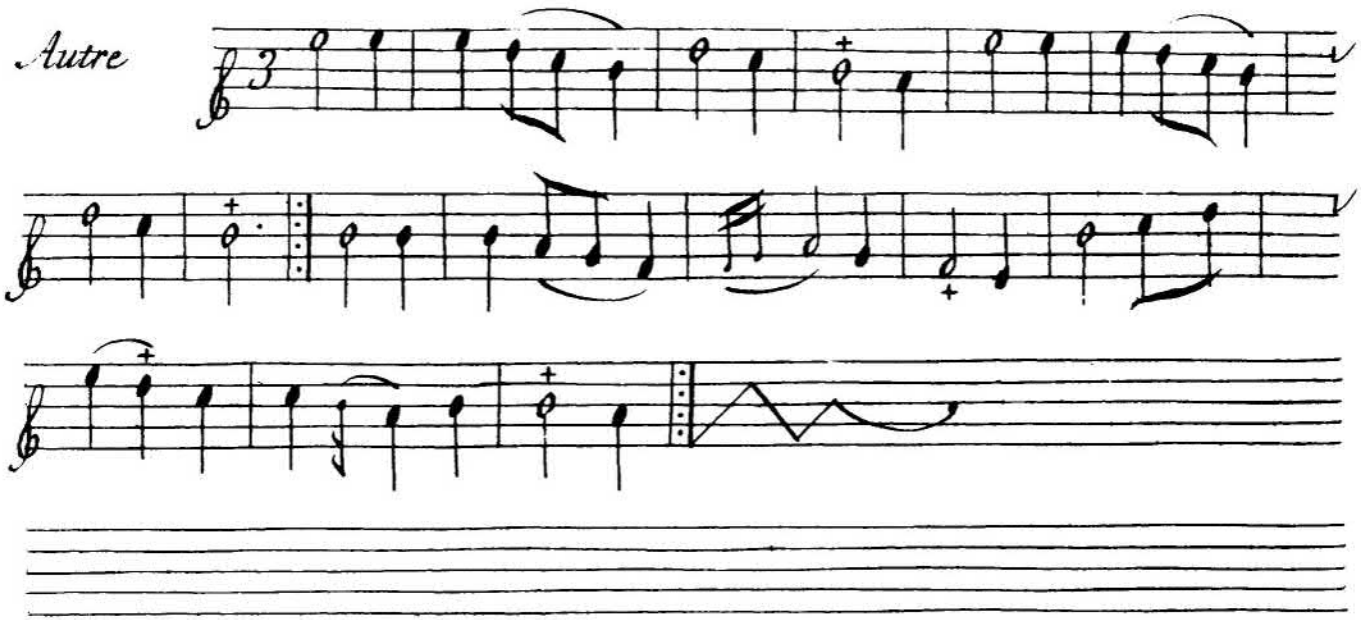



Rondeau
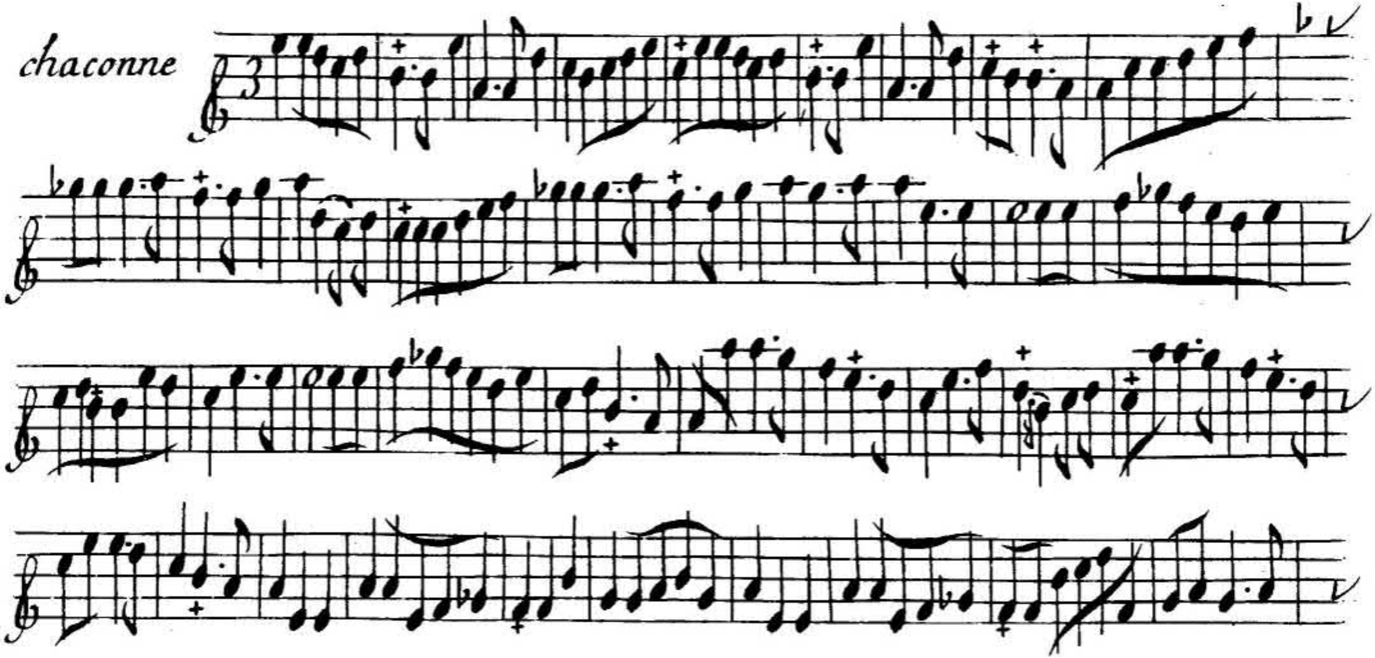


Menuet
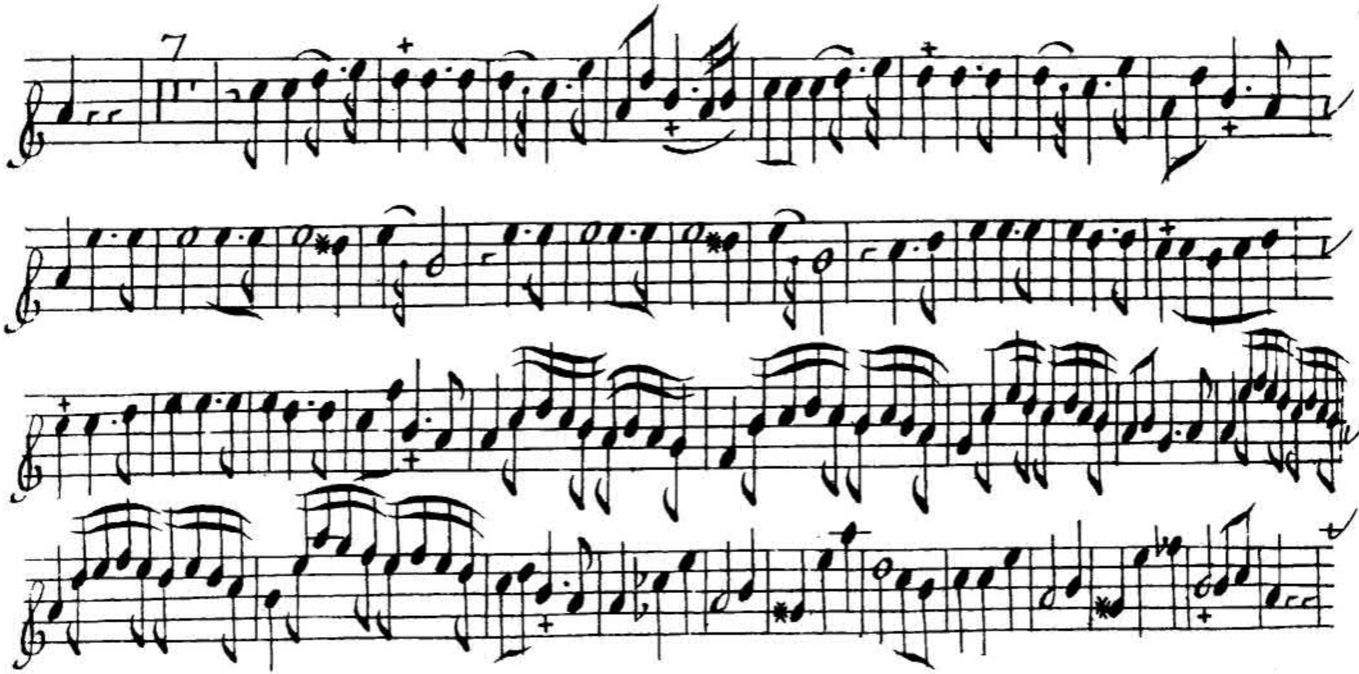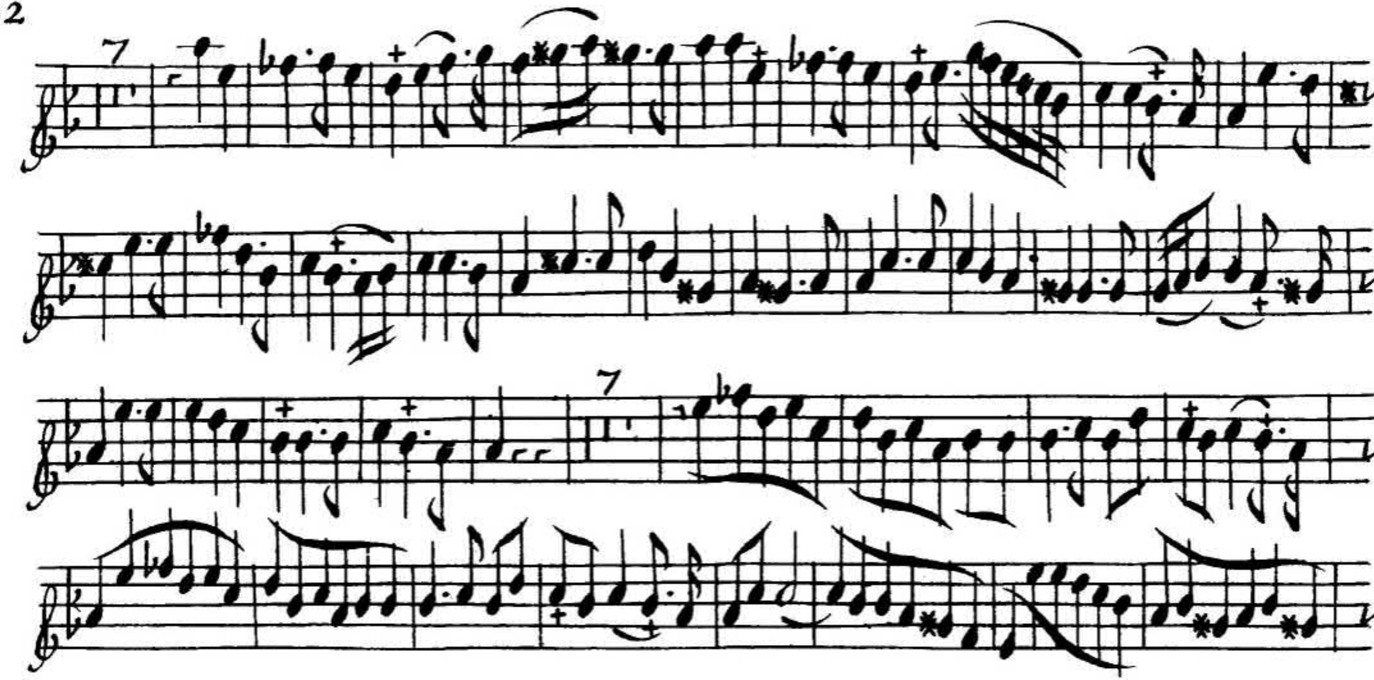


Autre
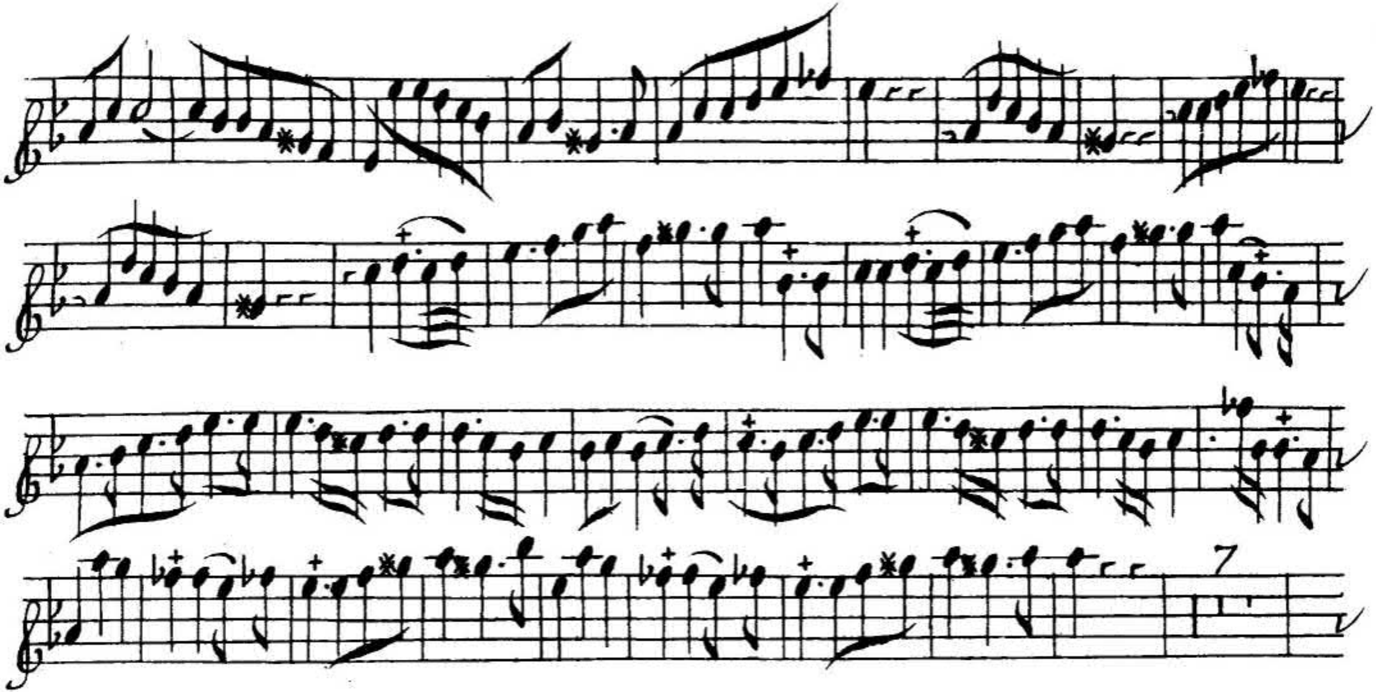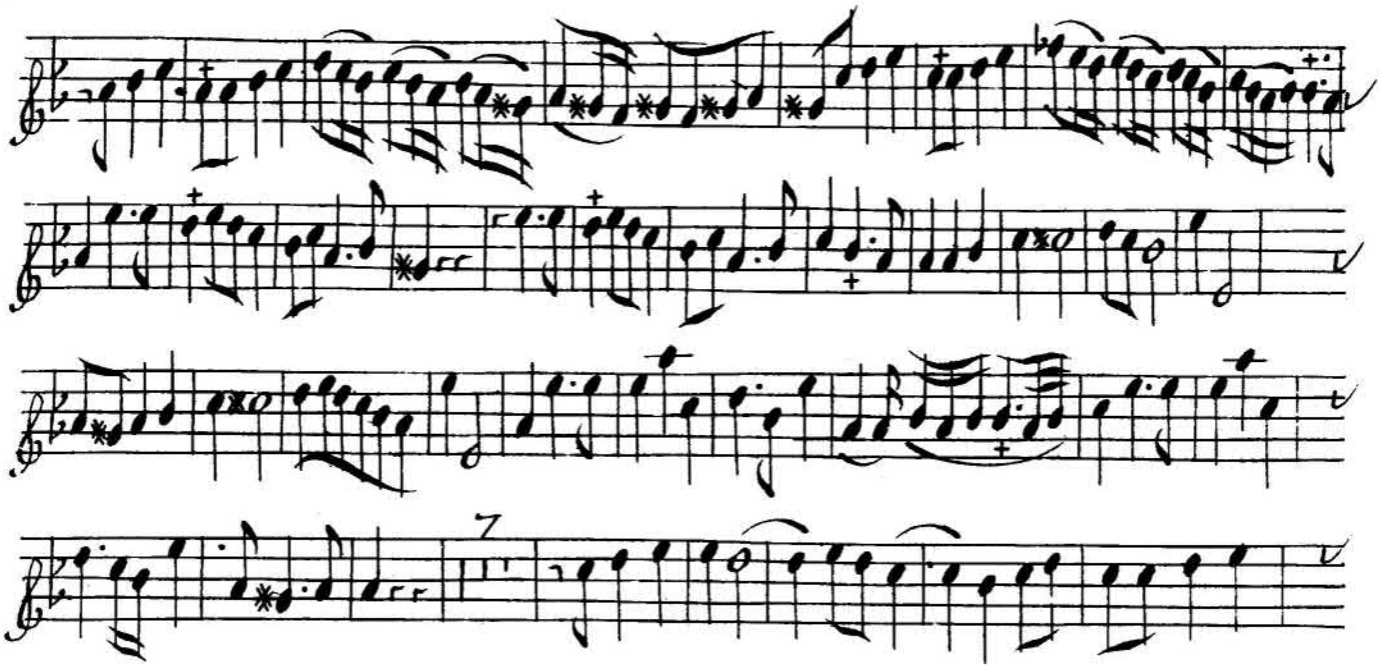


chaconne
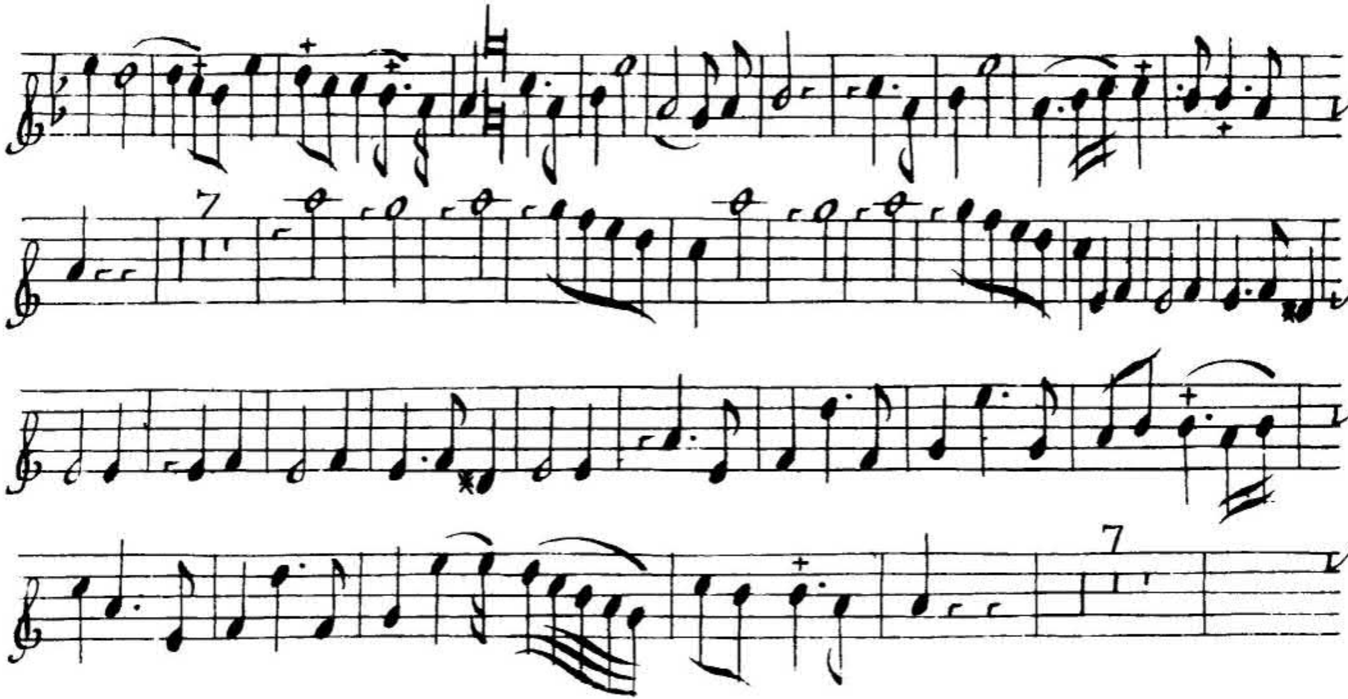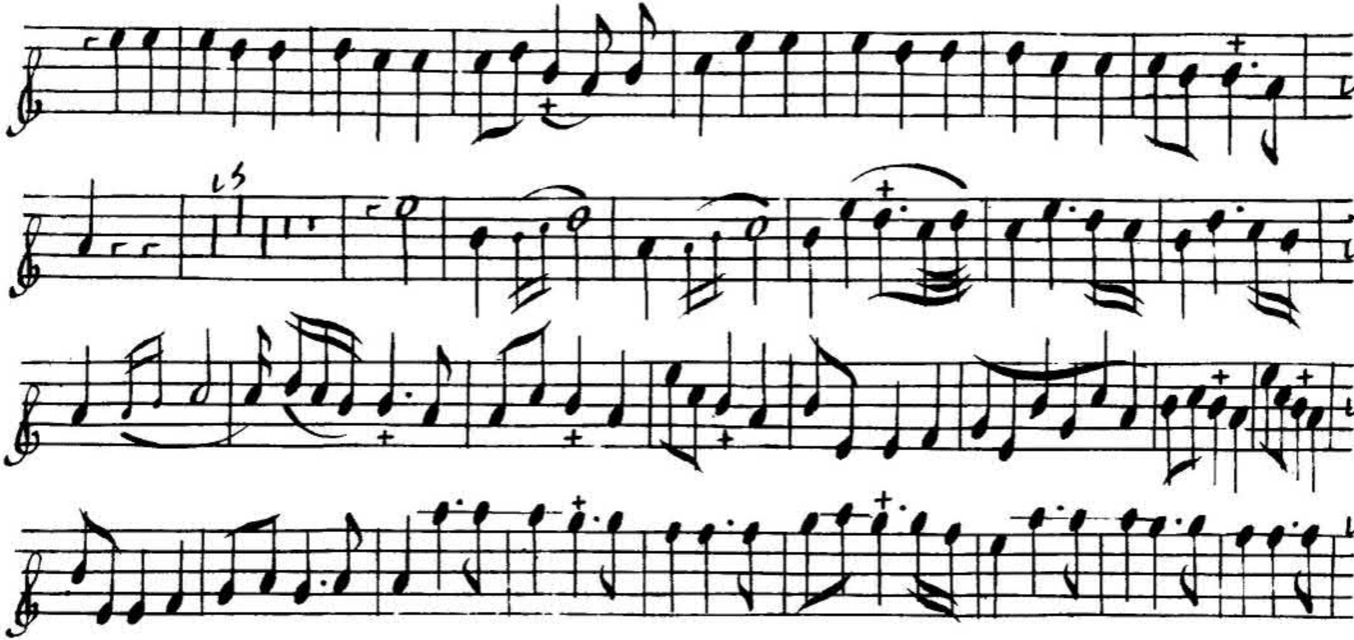



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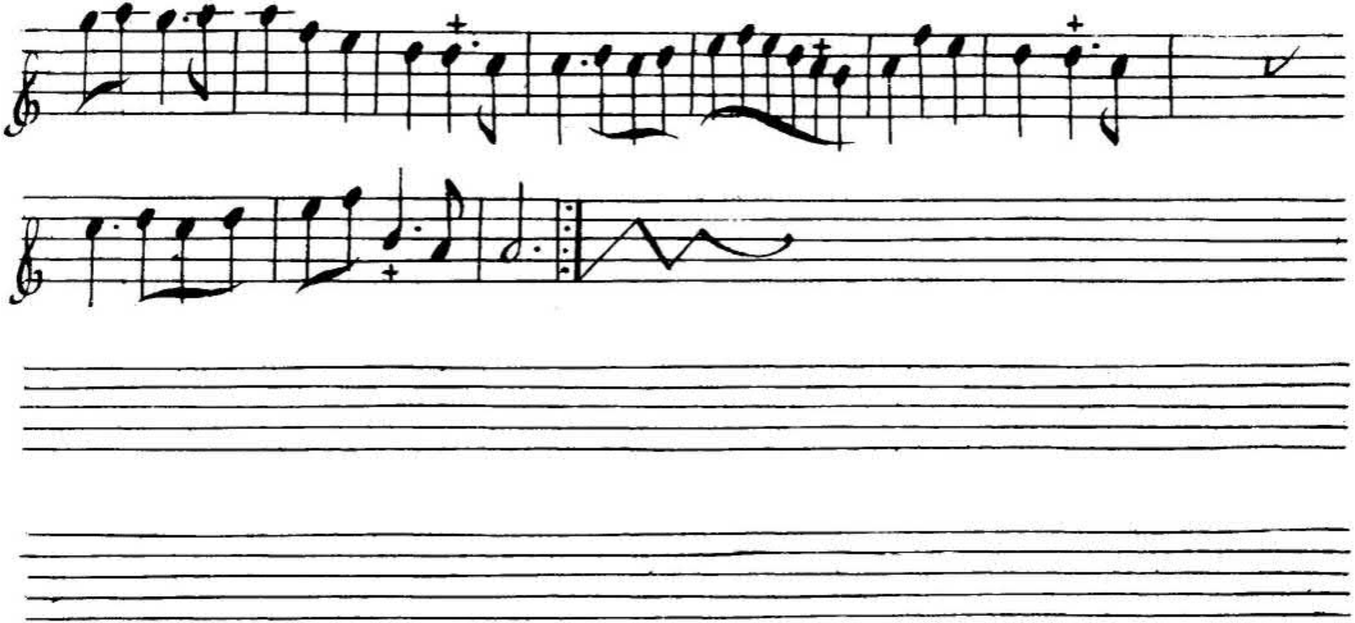

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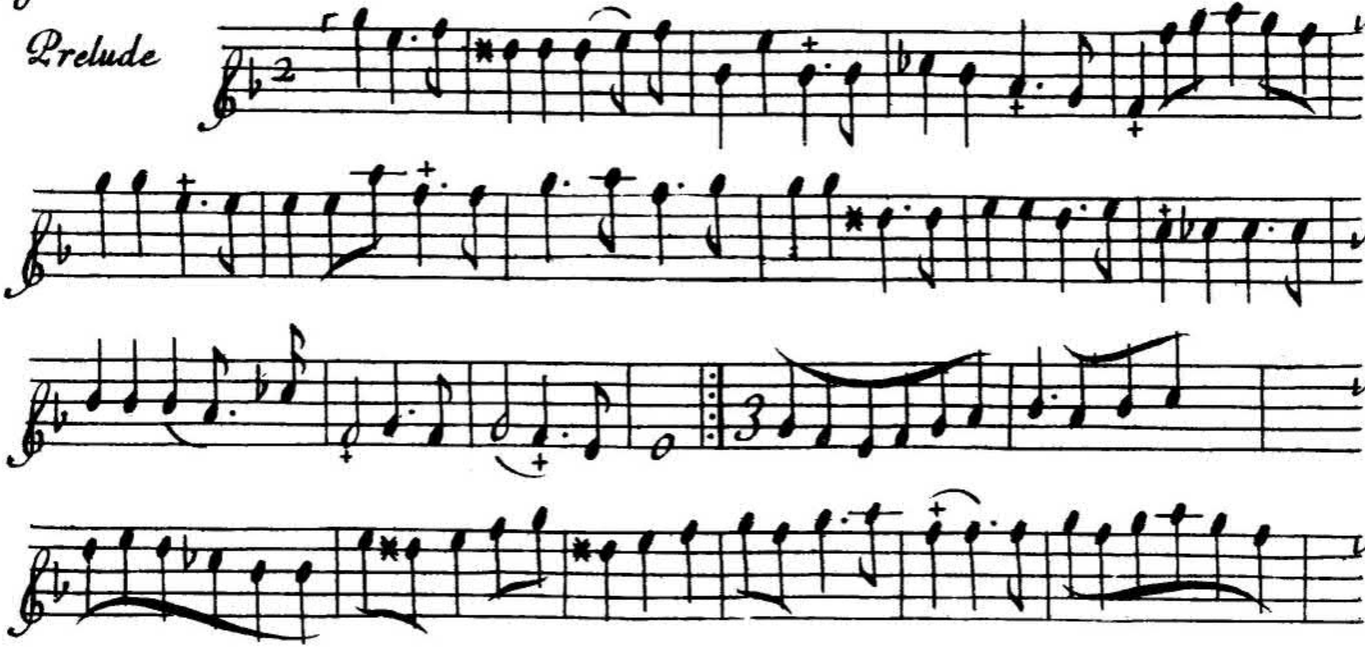

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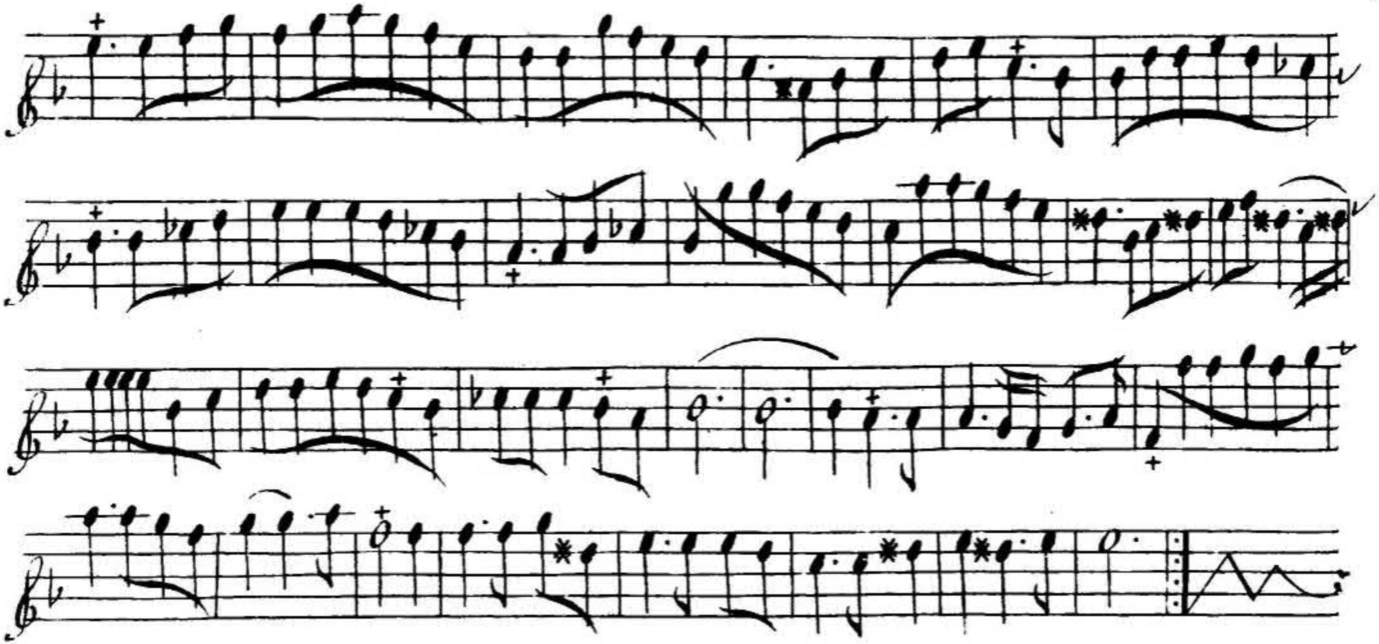

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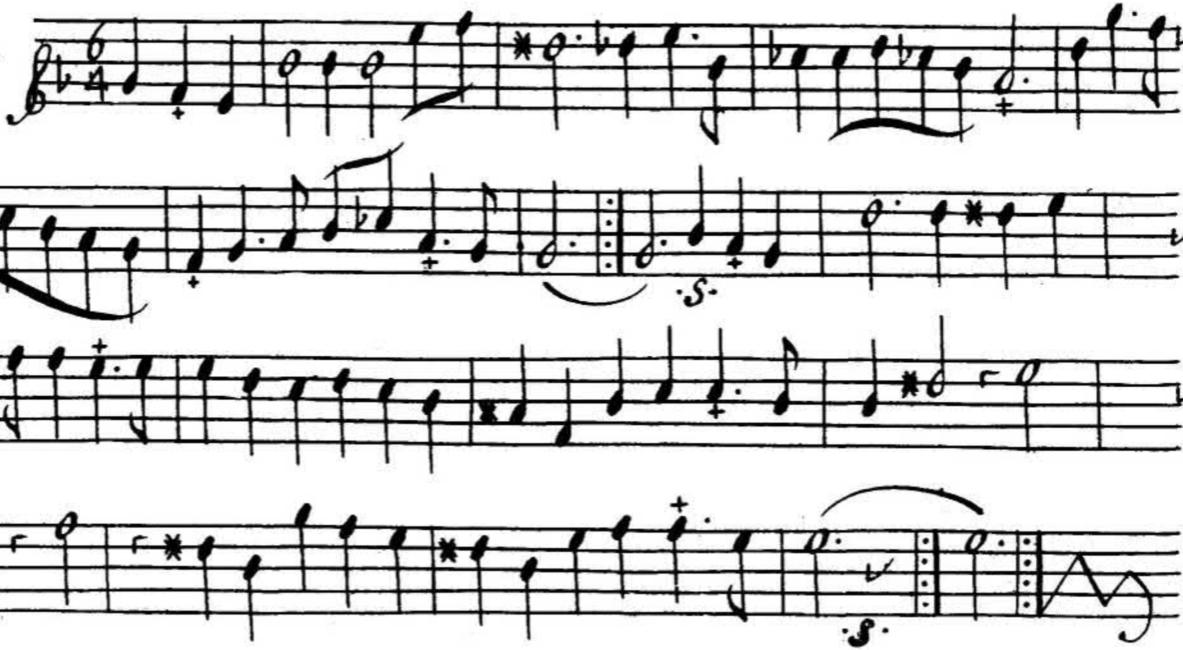




Prelude
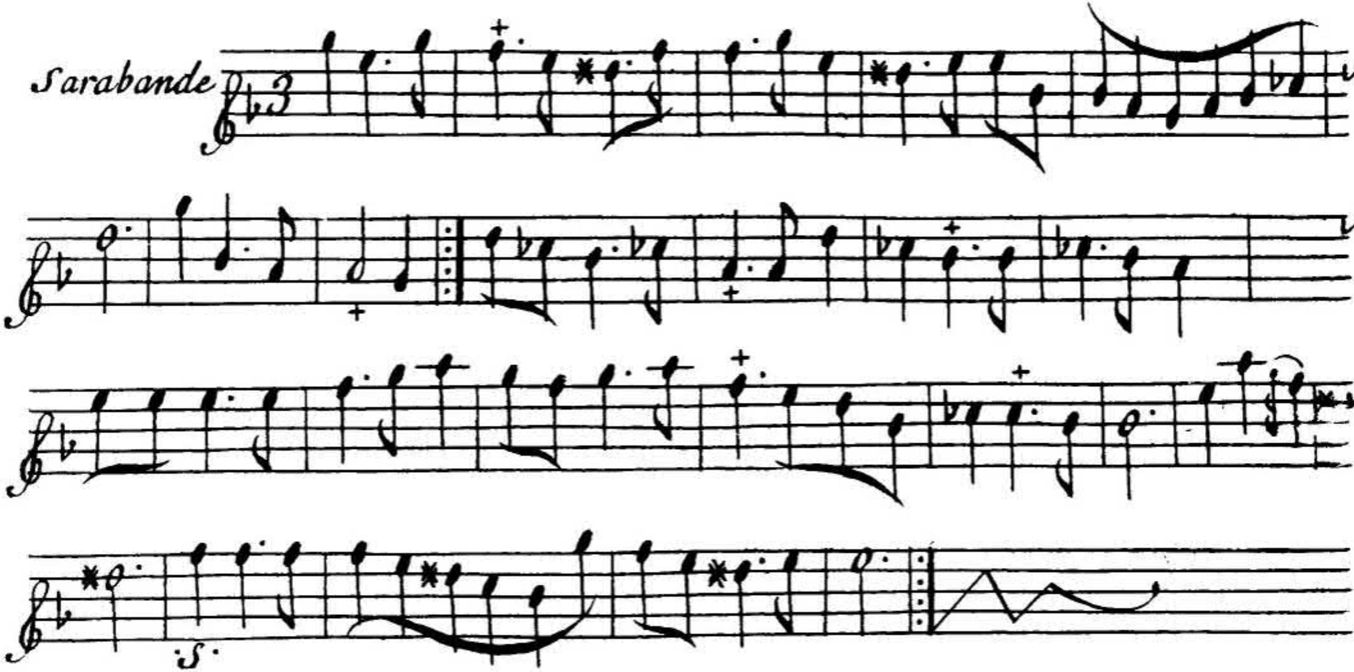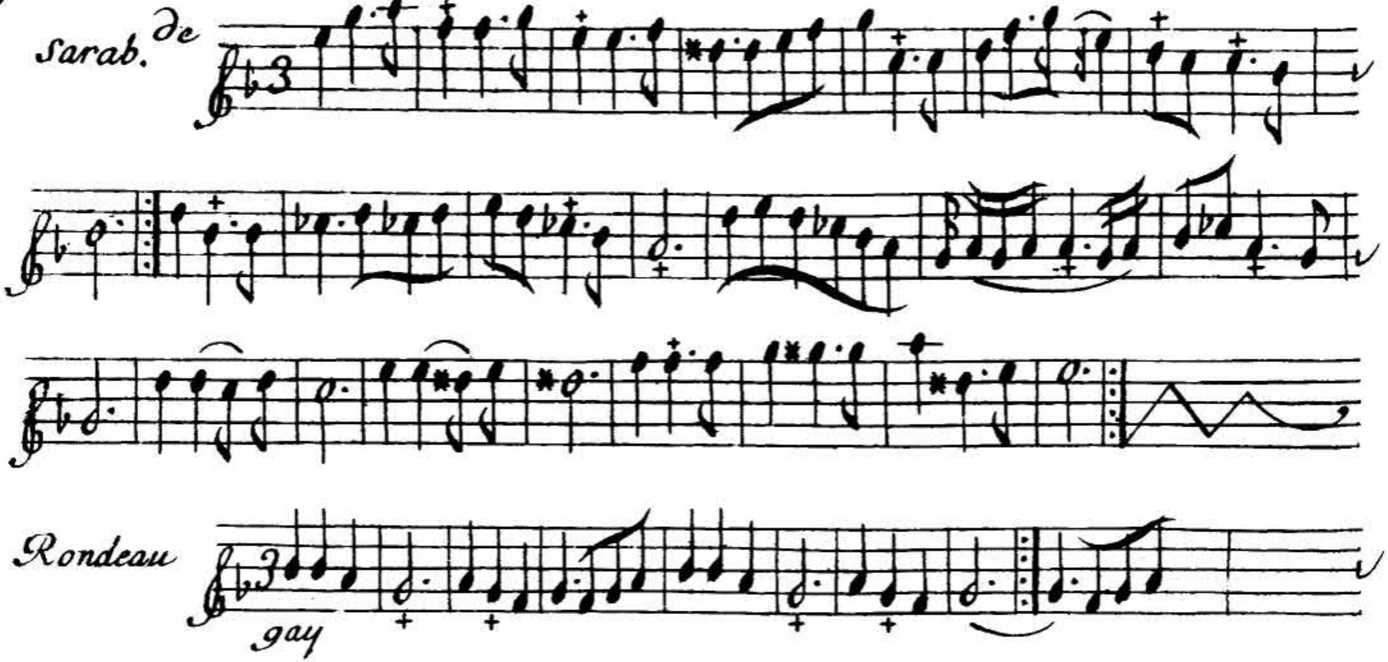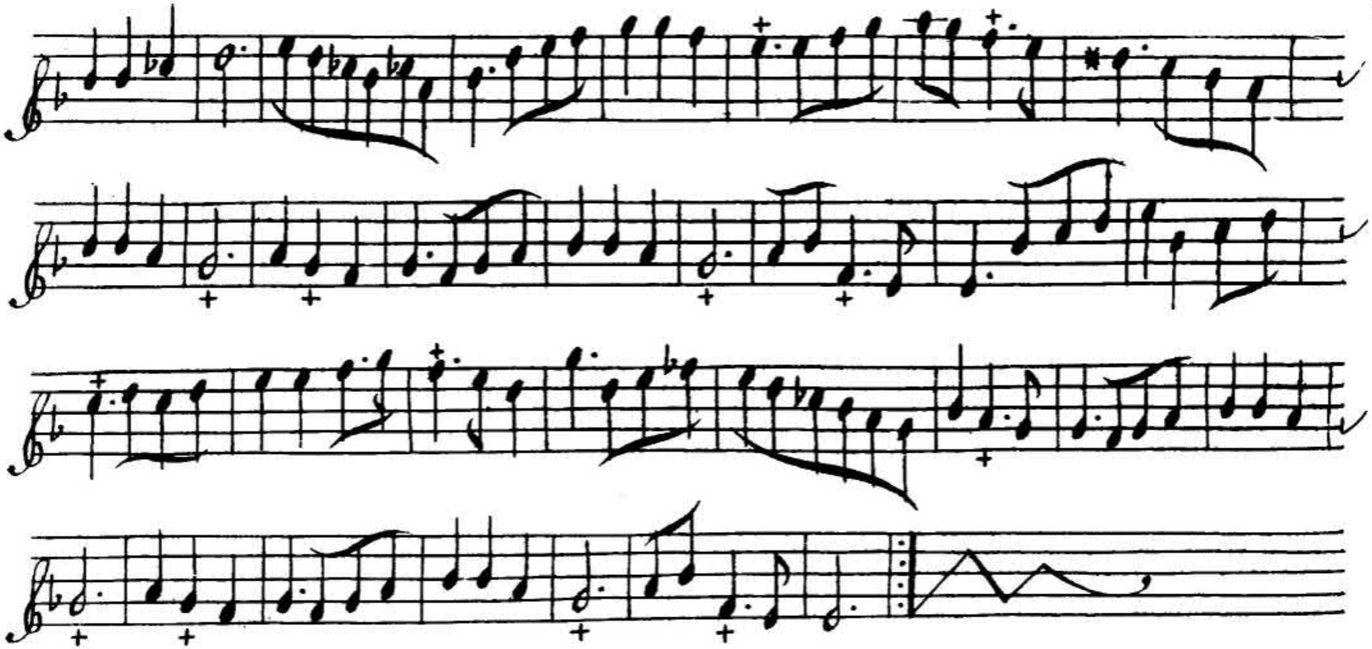




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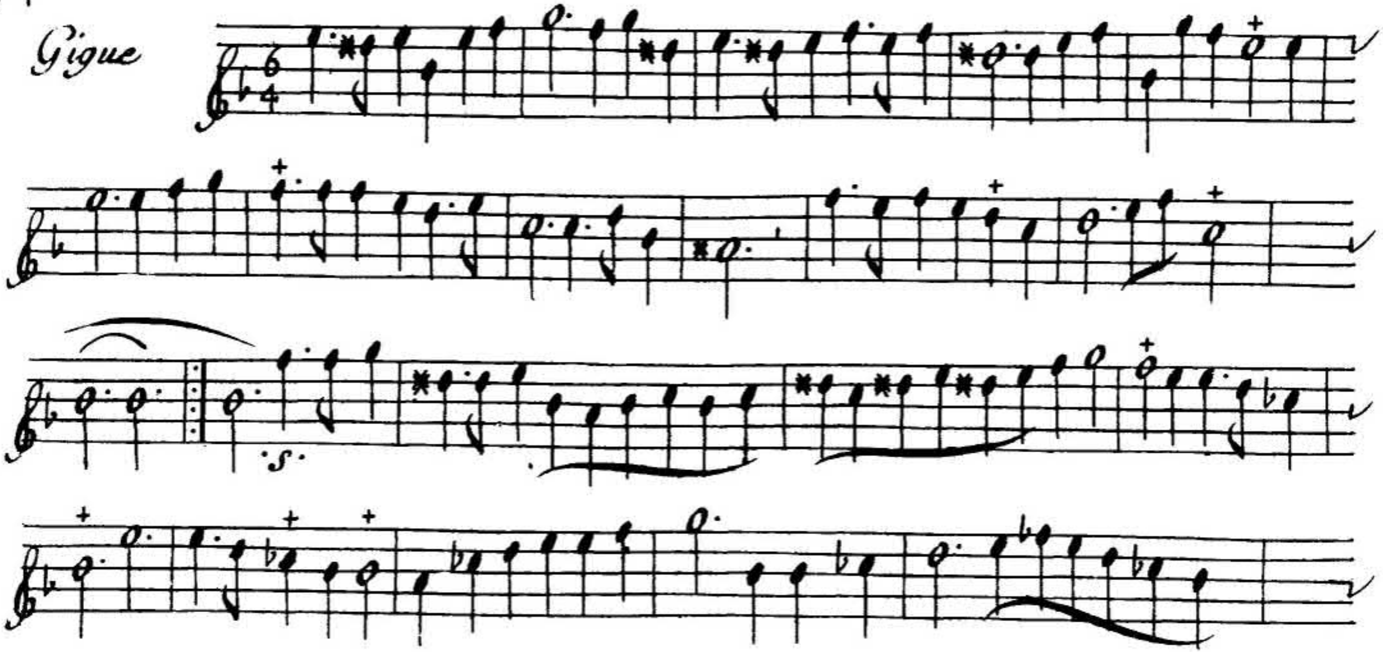


Sarabande
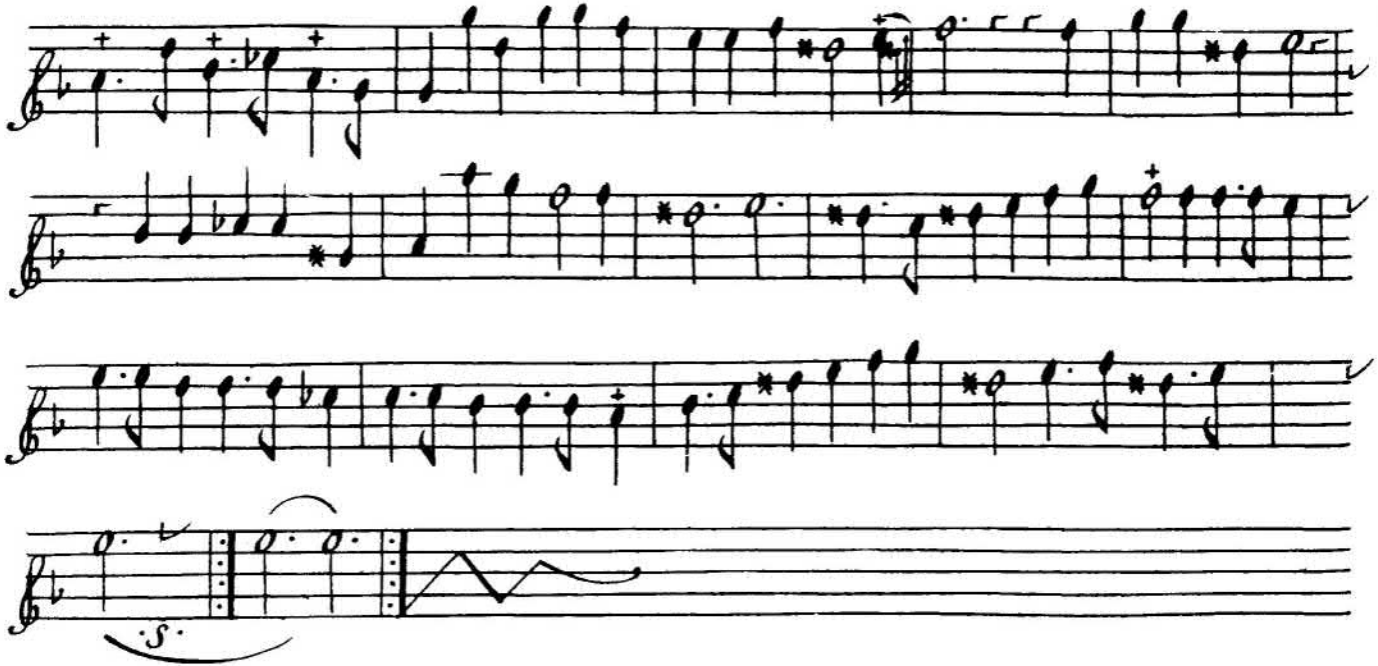



Sarab.de
Rondeau
gay
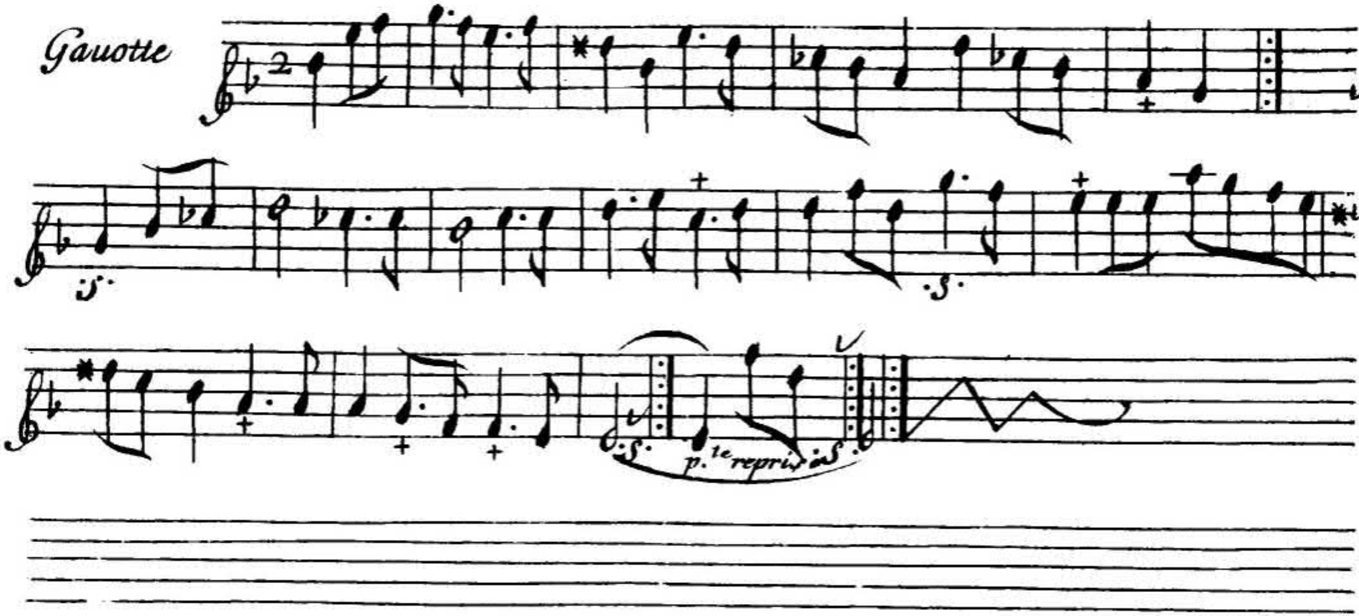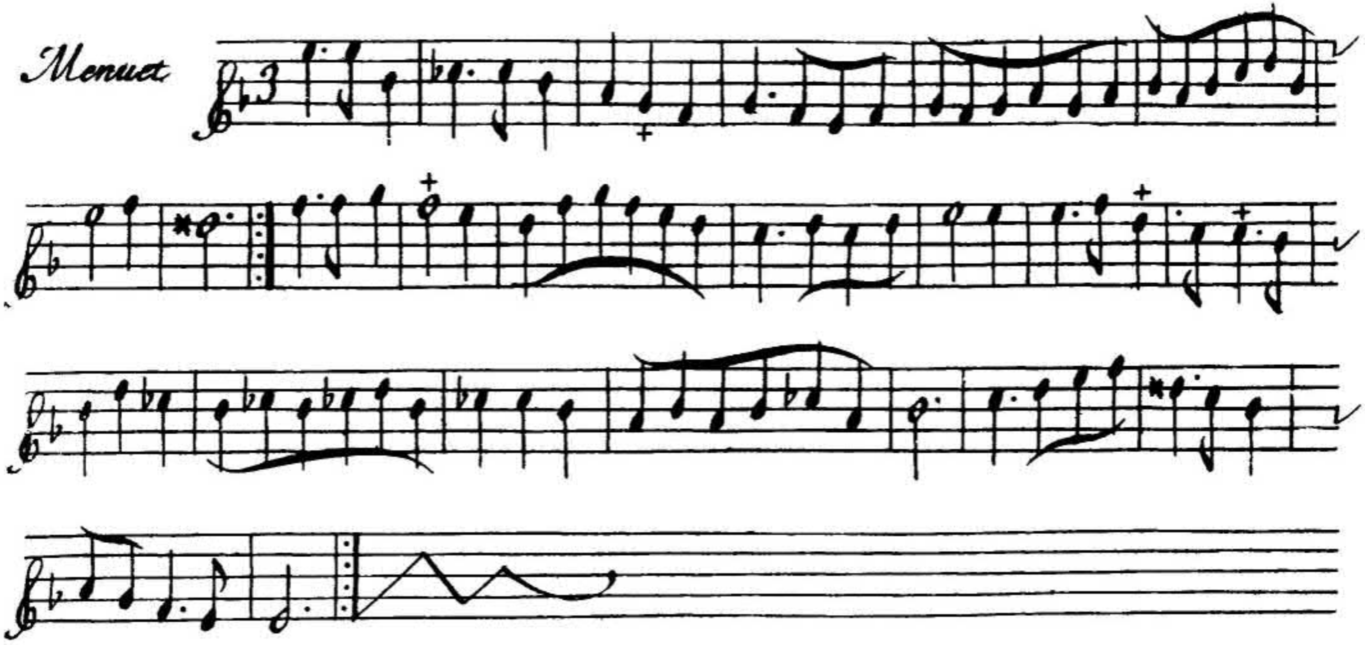


Gigue
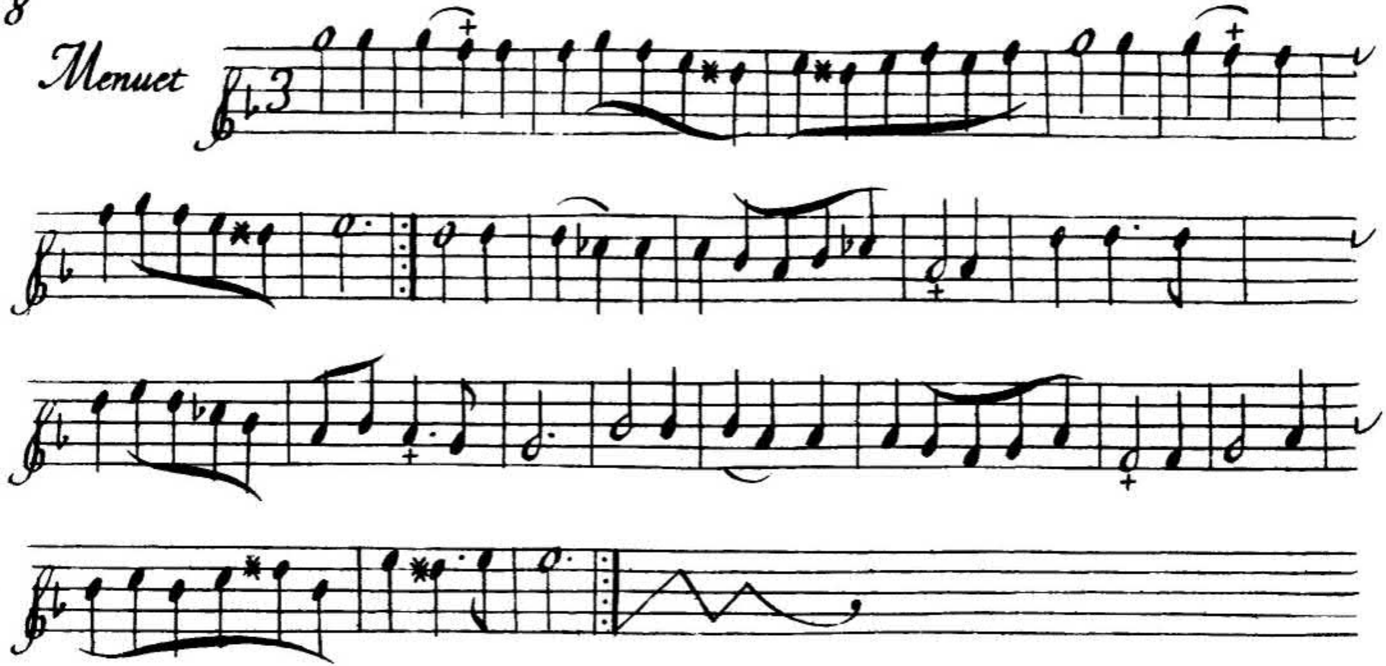



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Gavotte
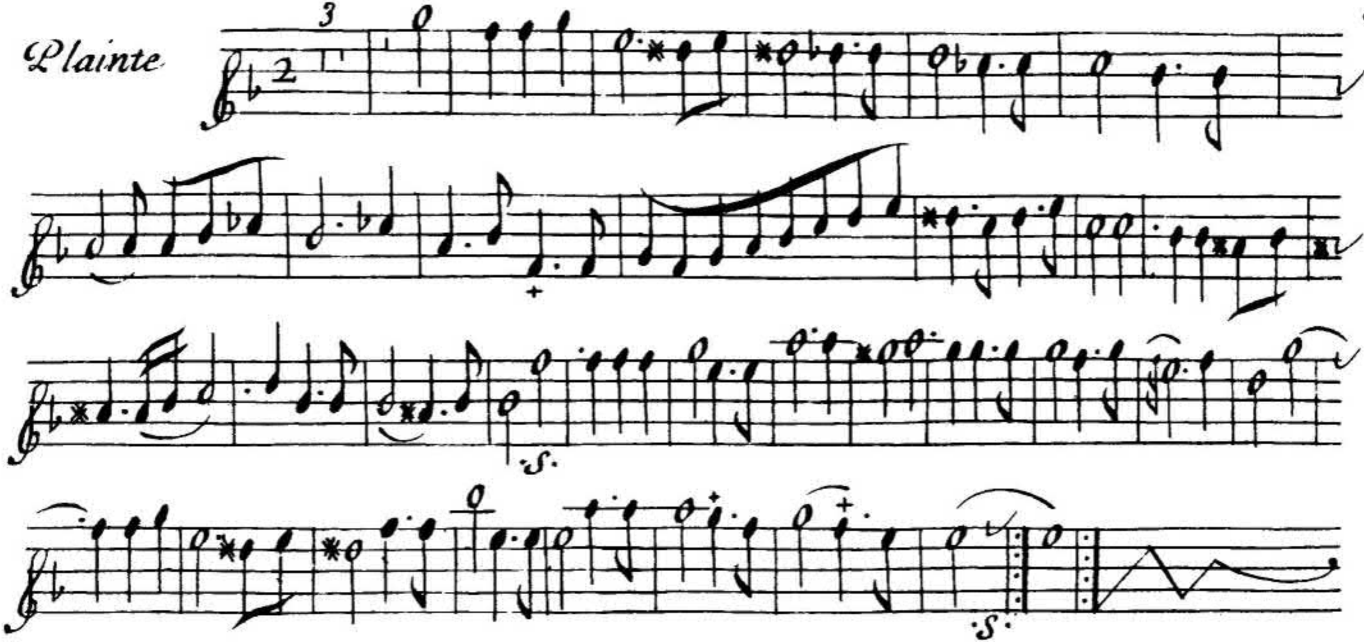



Menuet
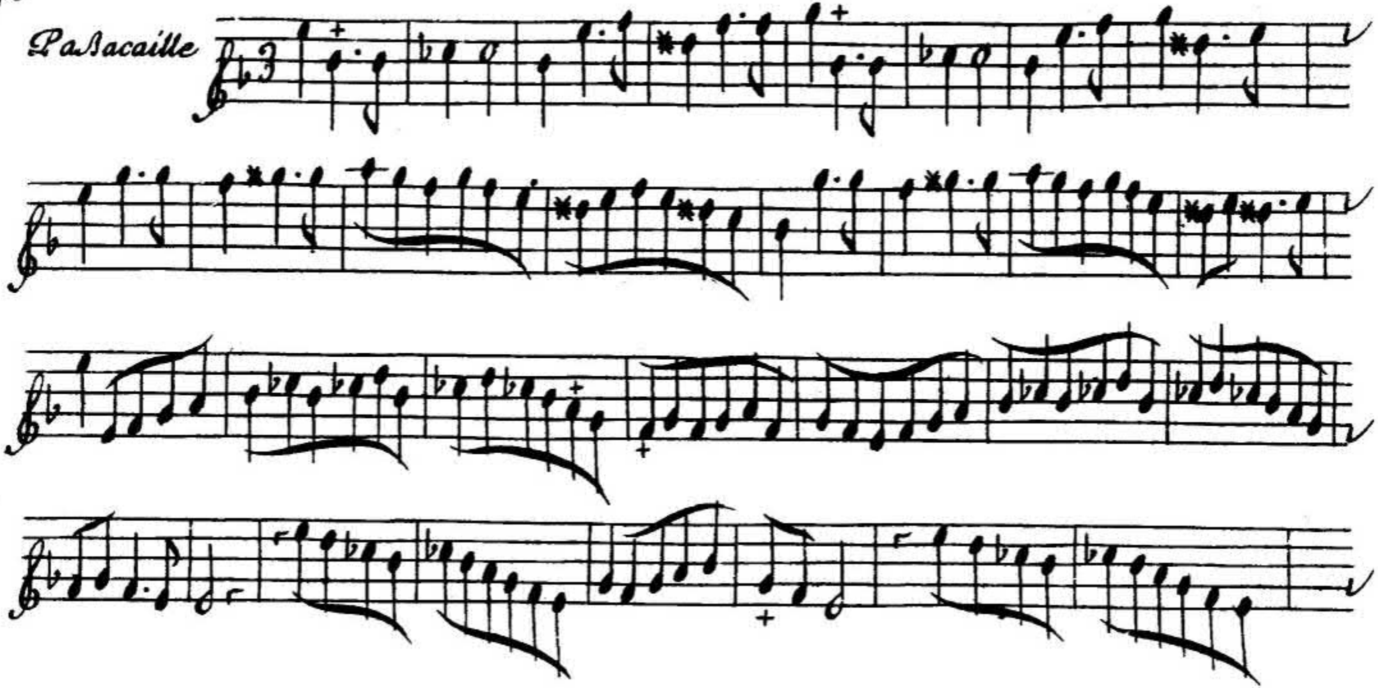
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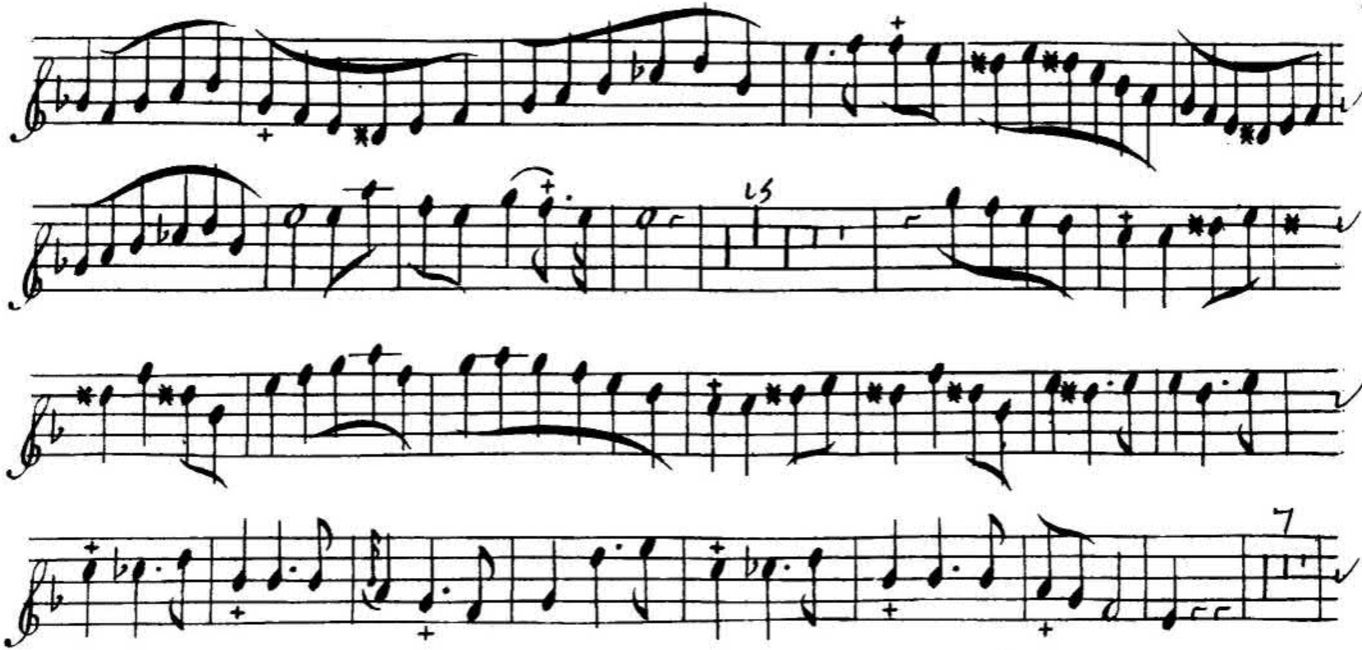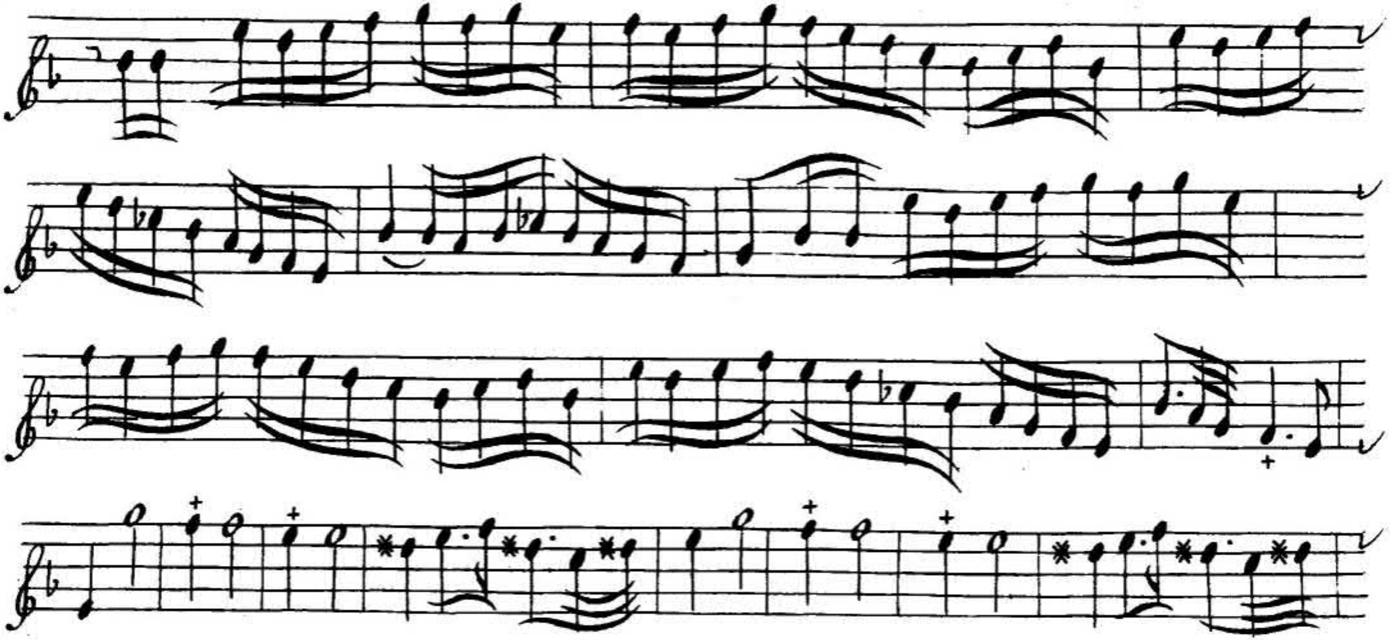


Plainte
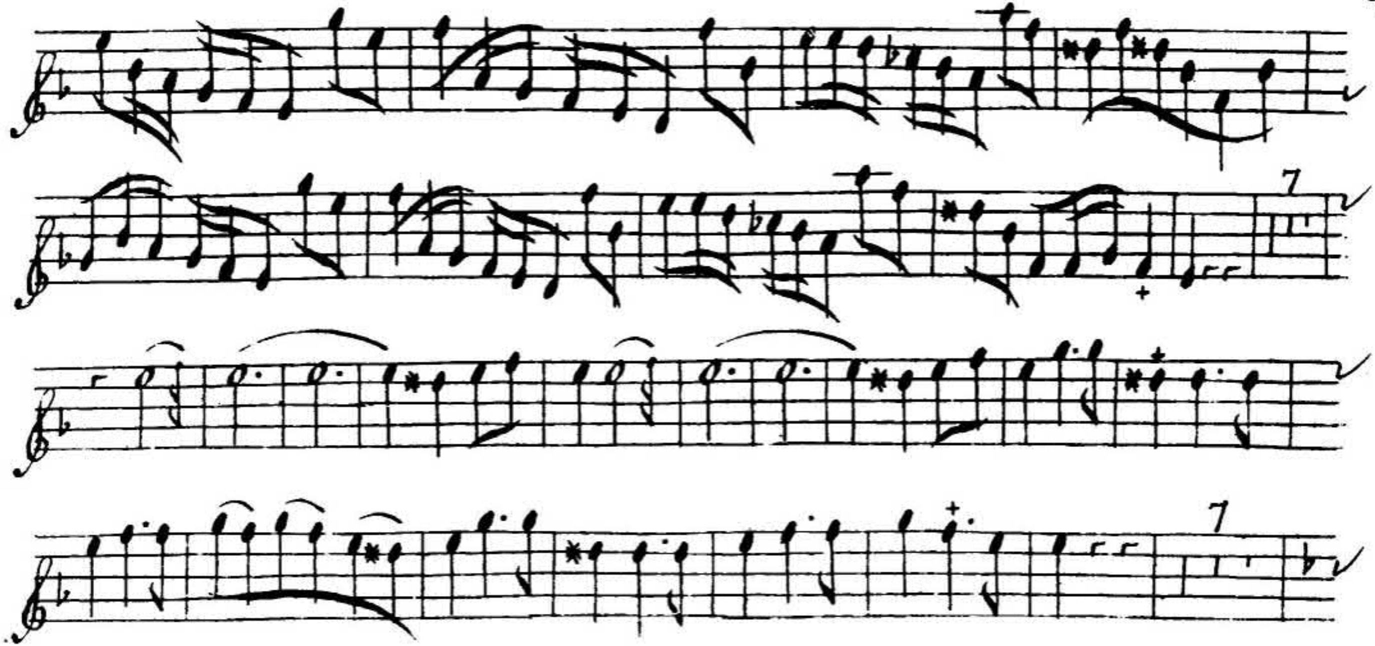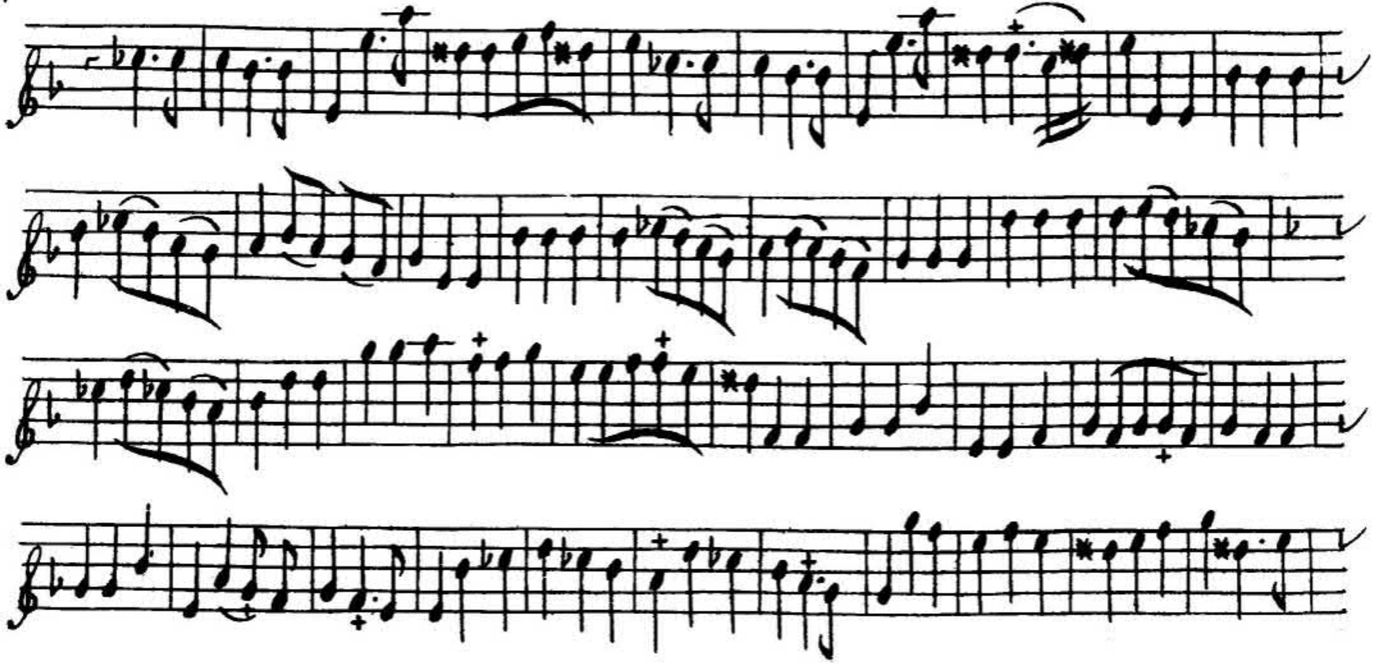


Passacaille
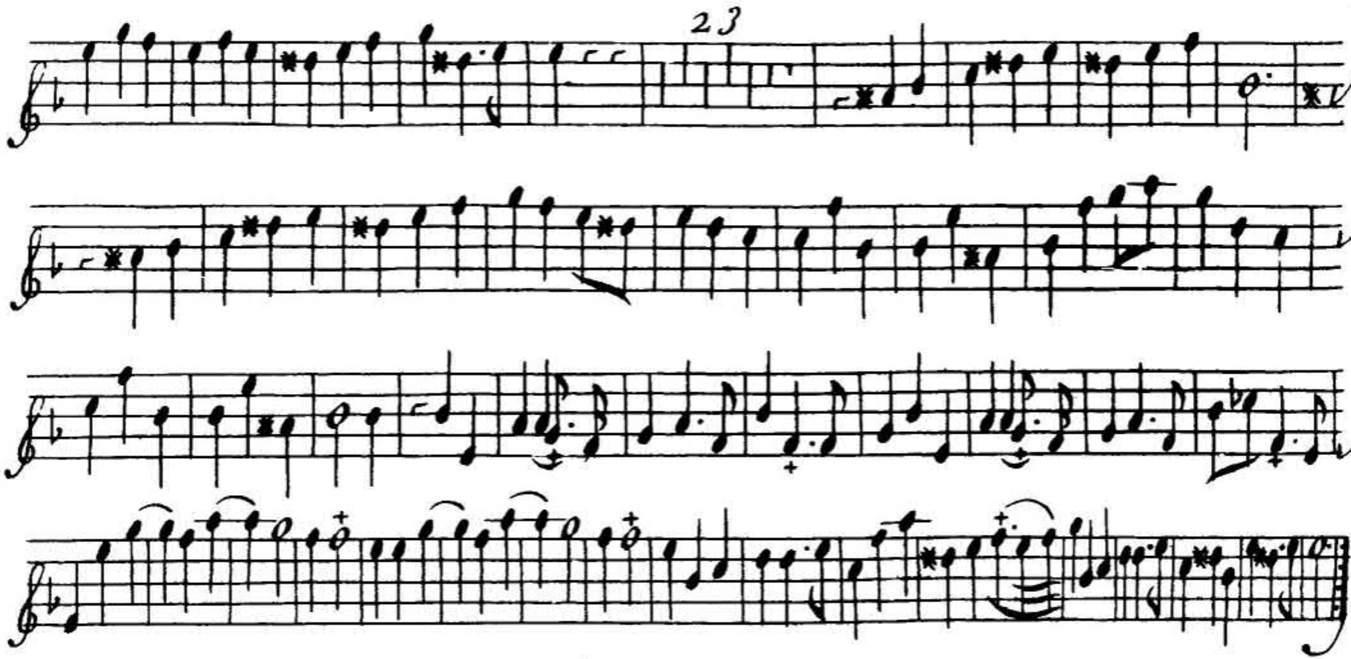



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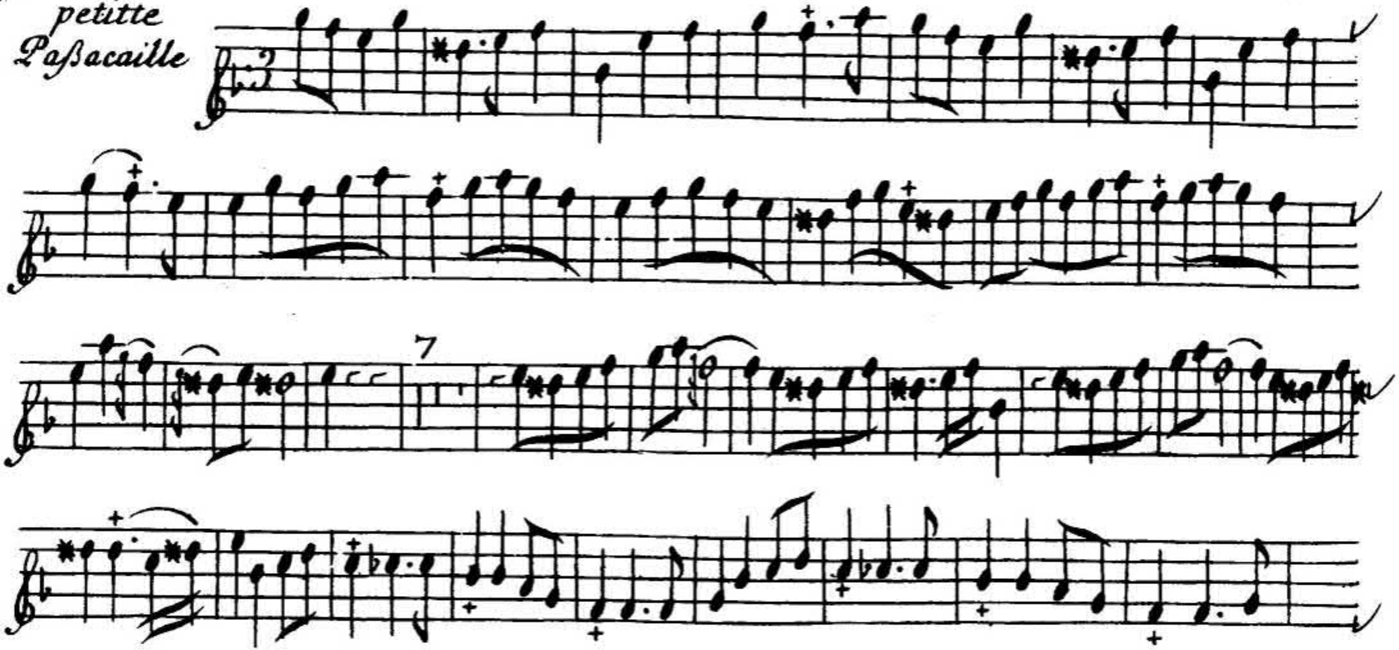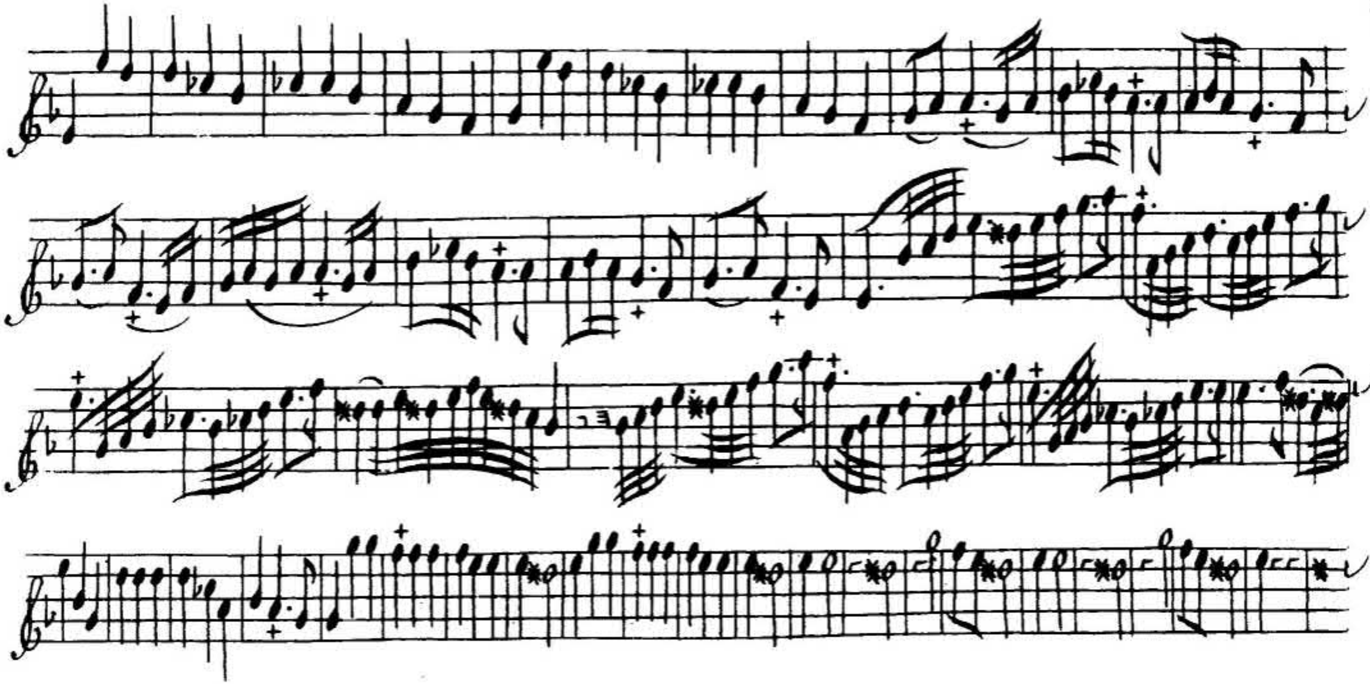



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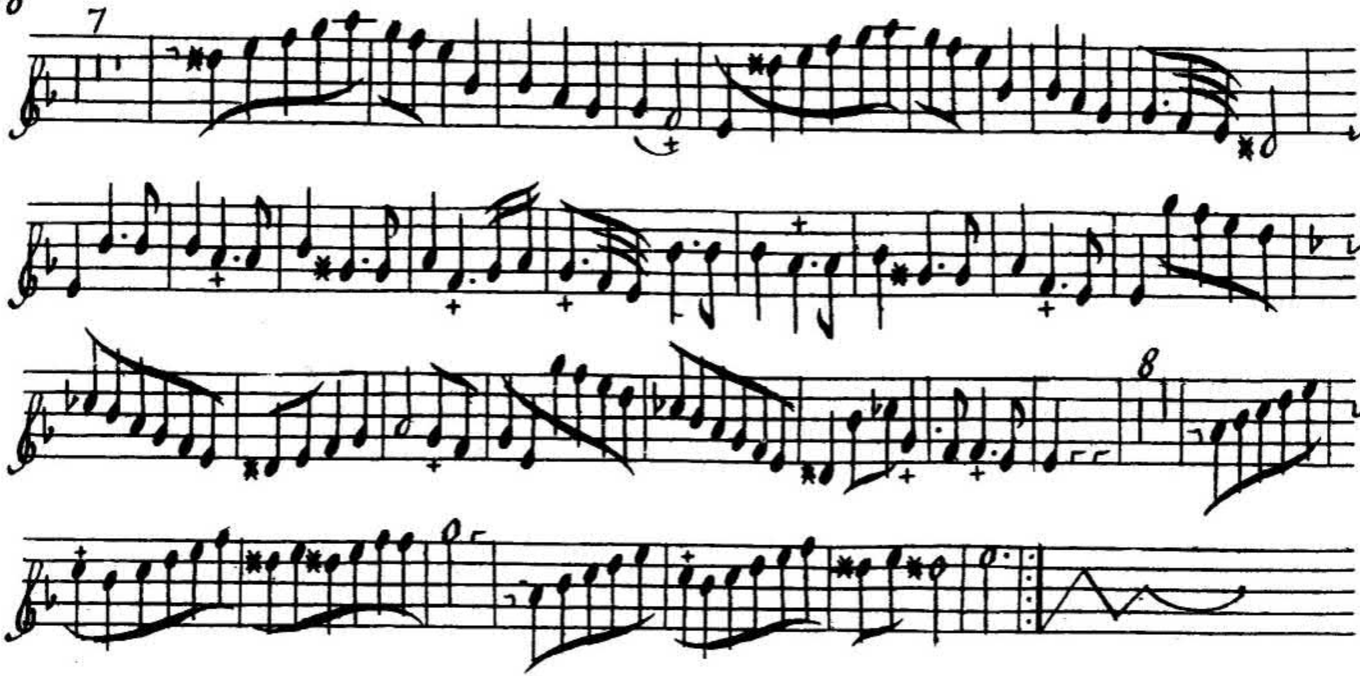



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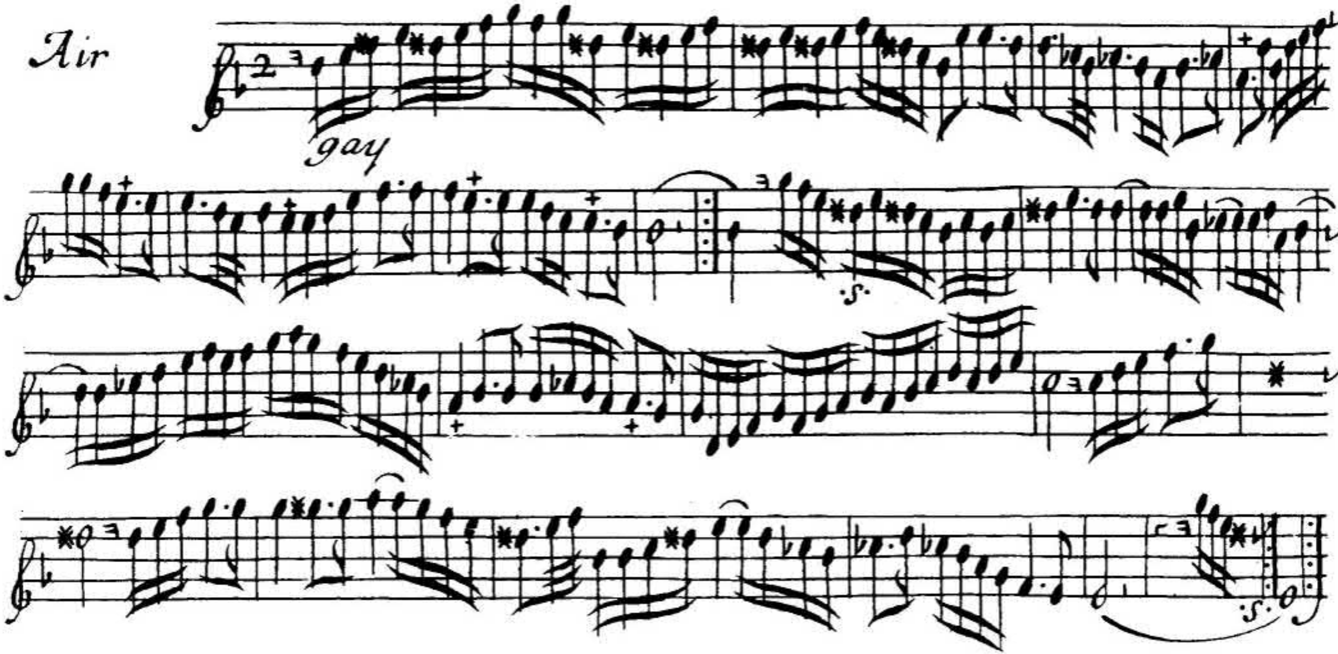
petitte Paßacaille
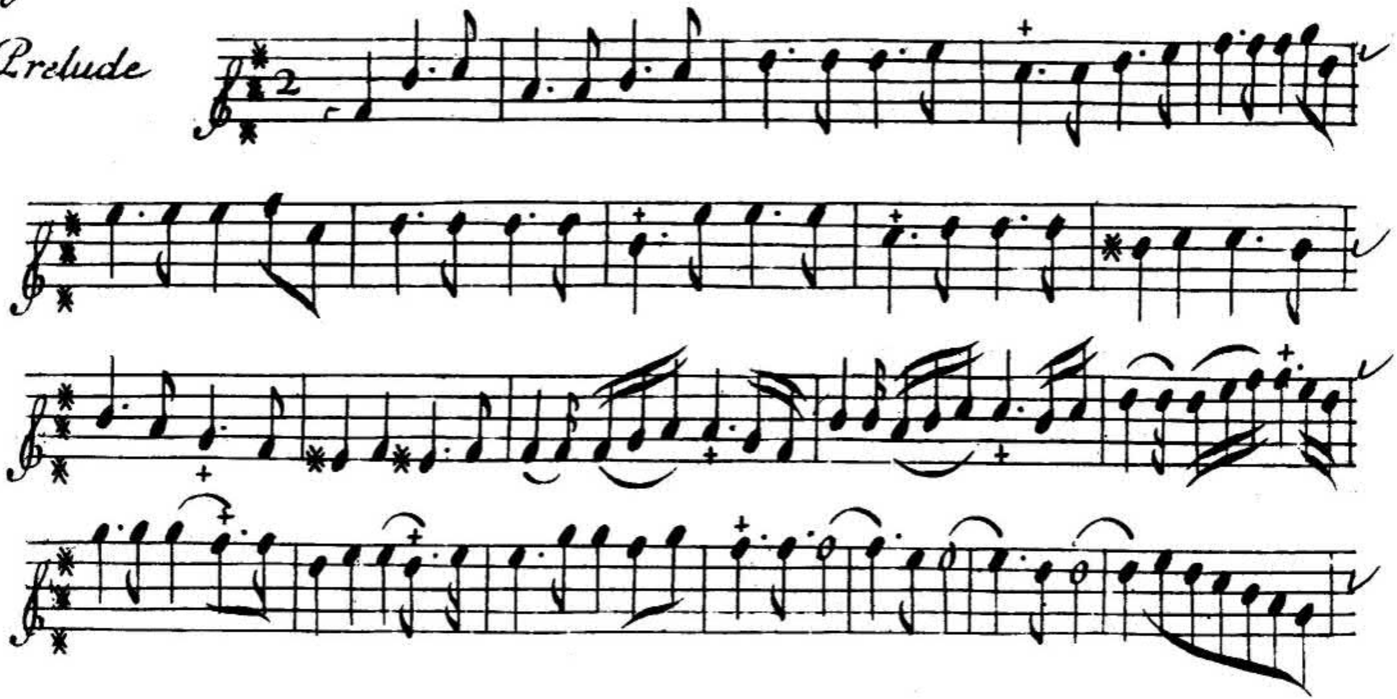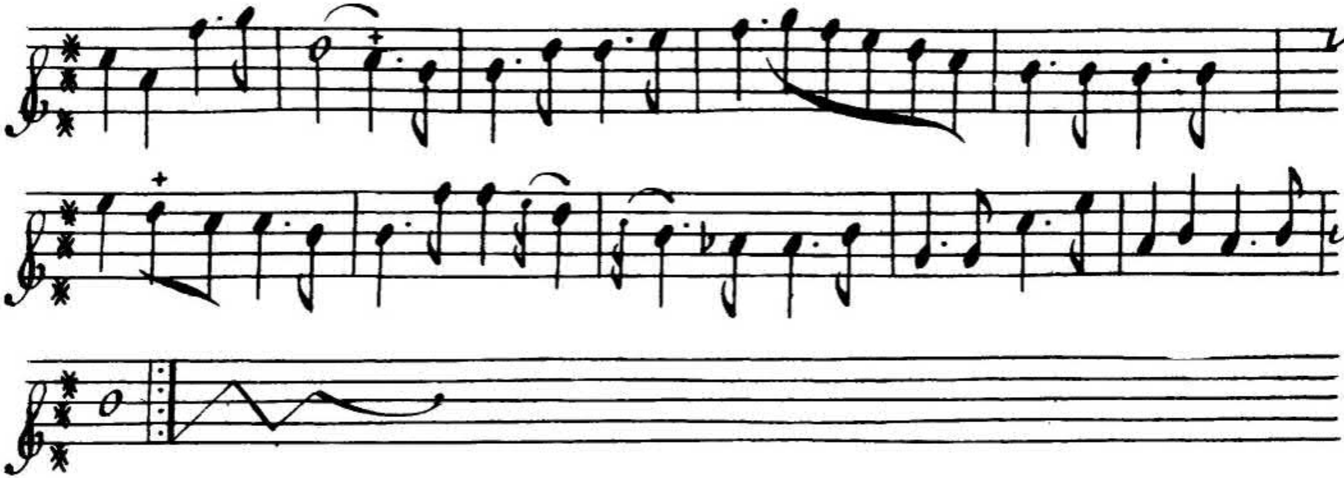





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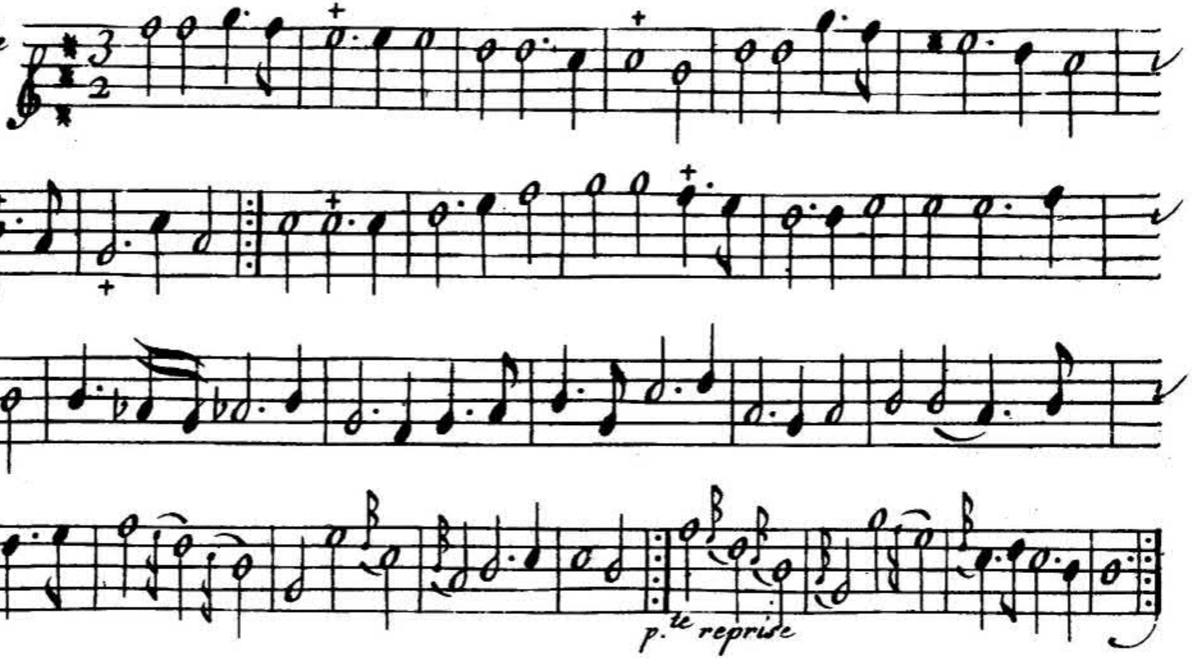


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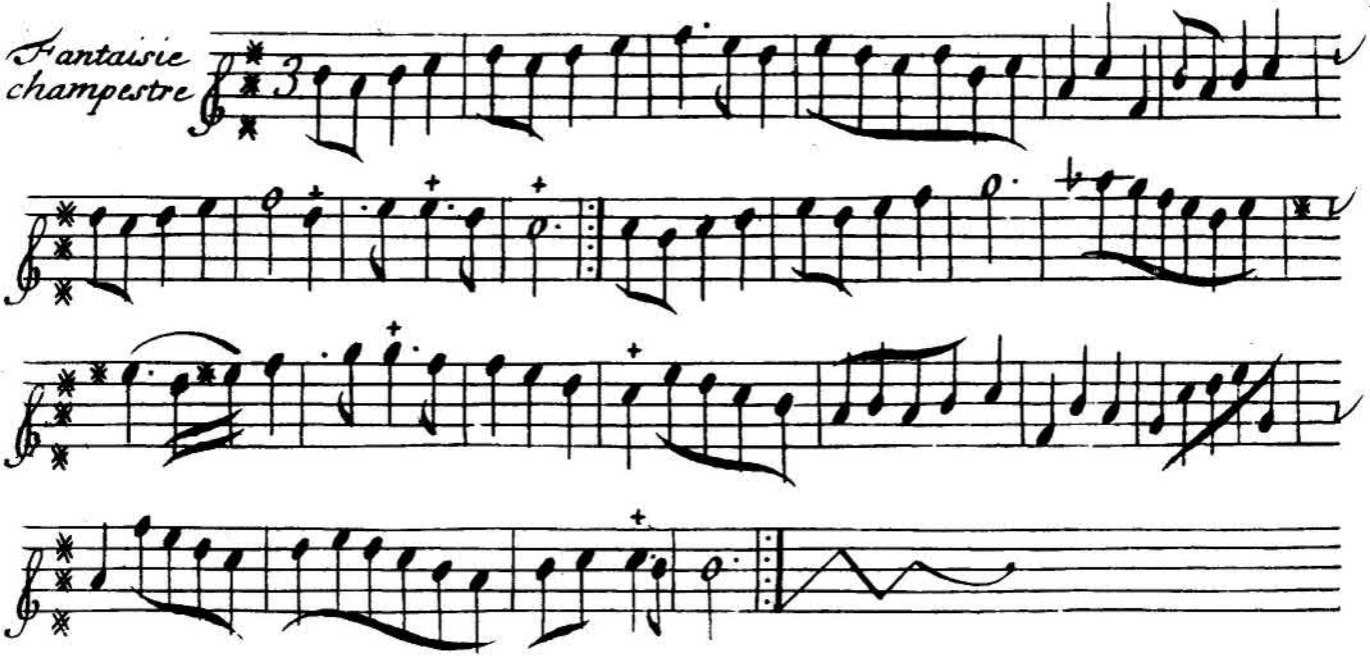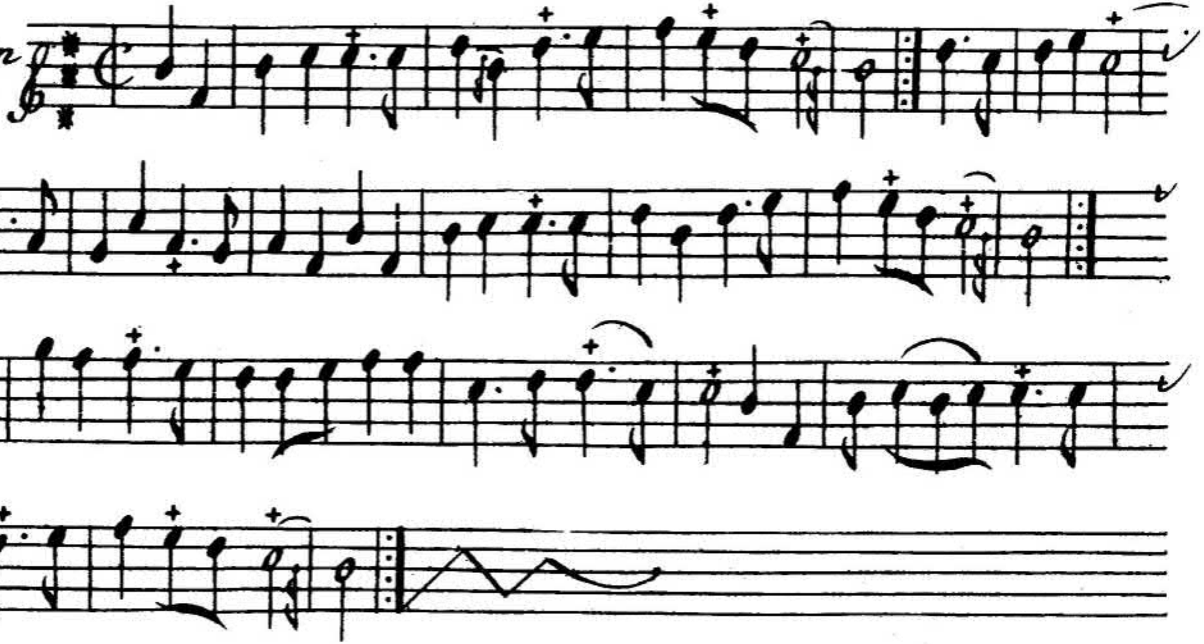




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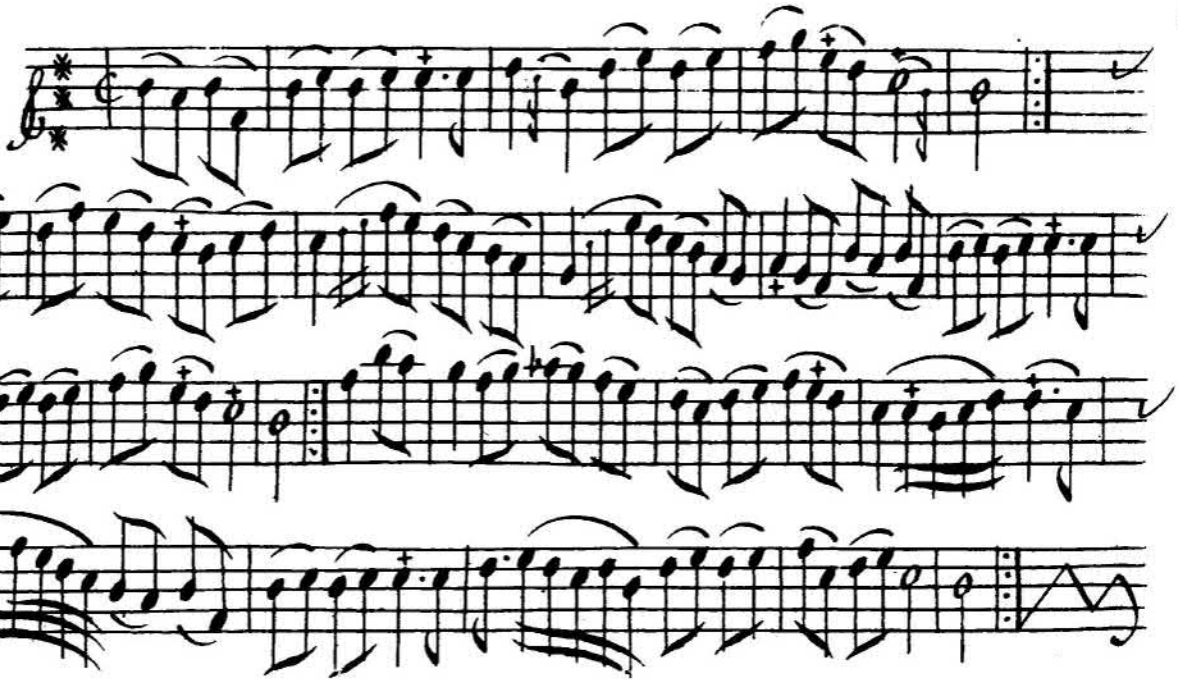


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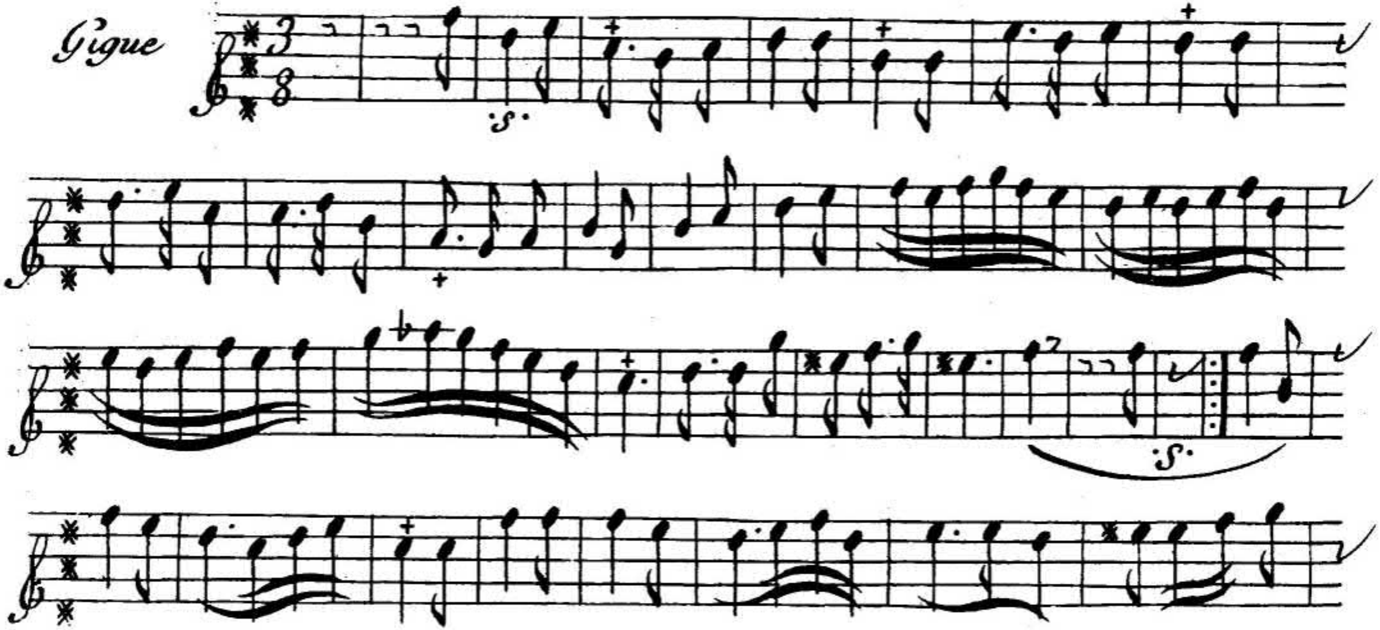


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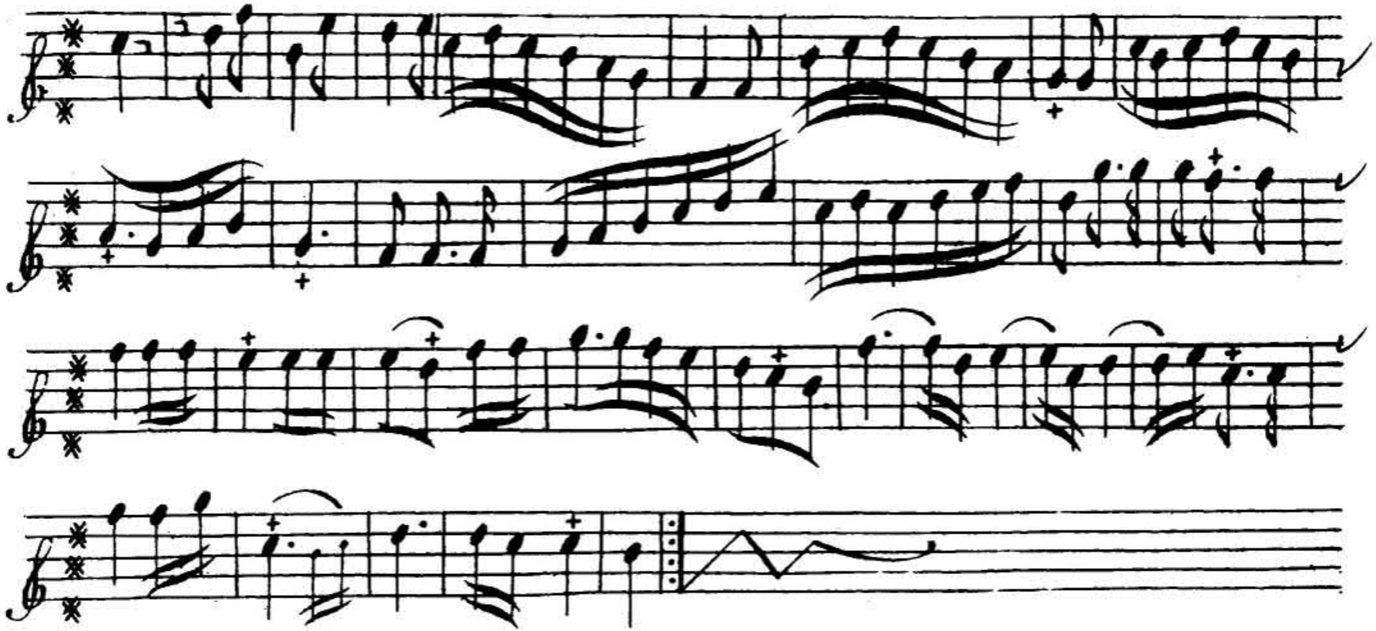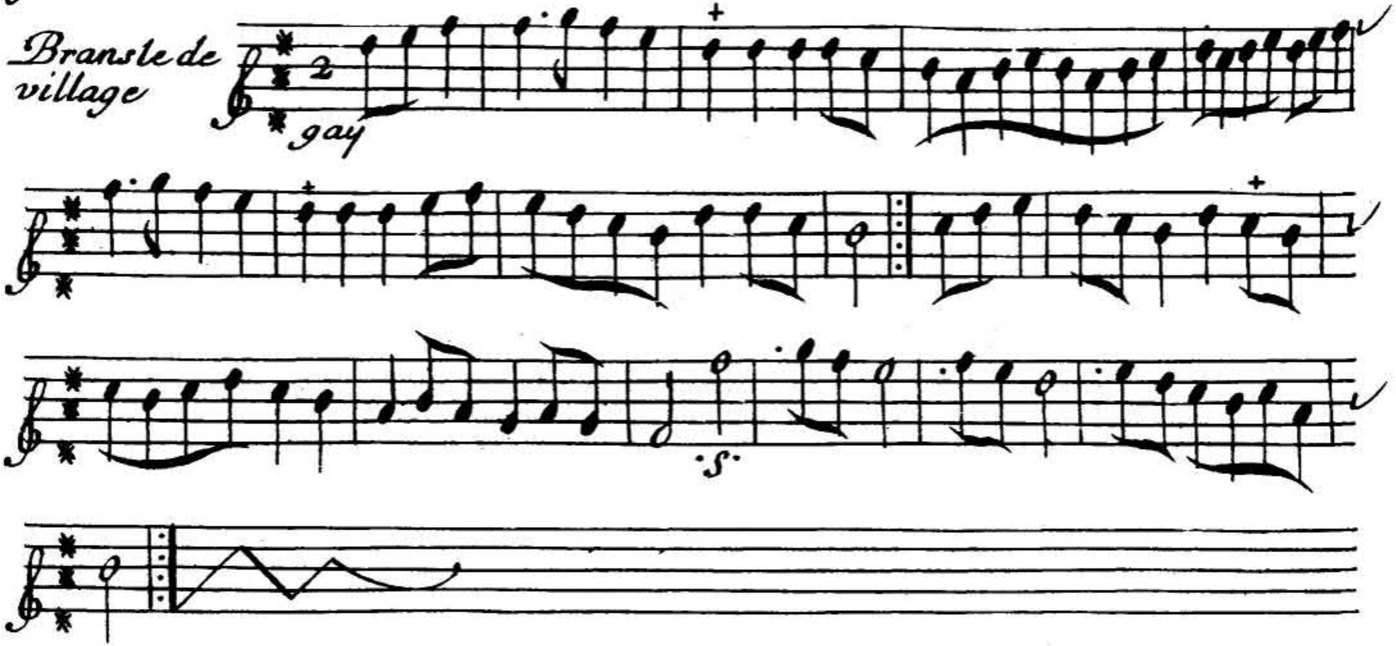


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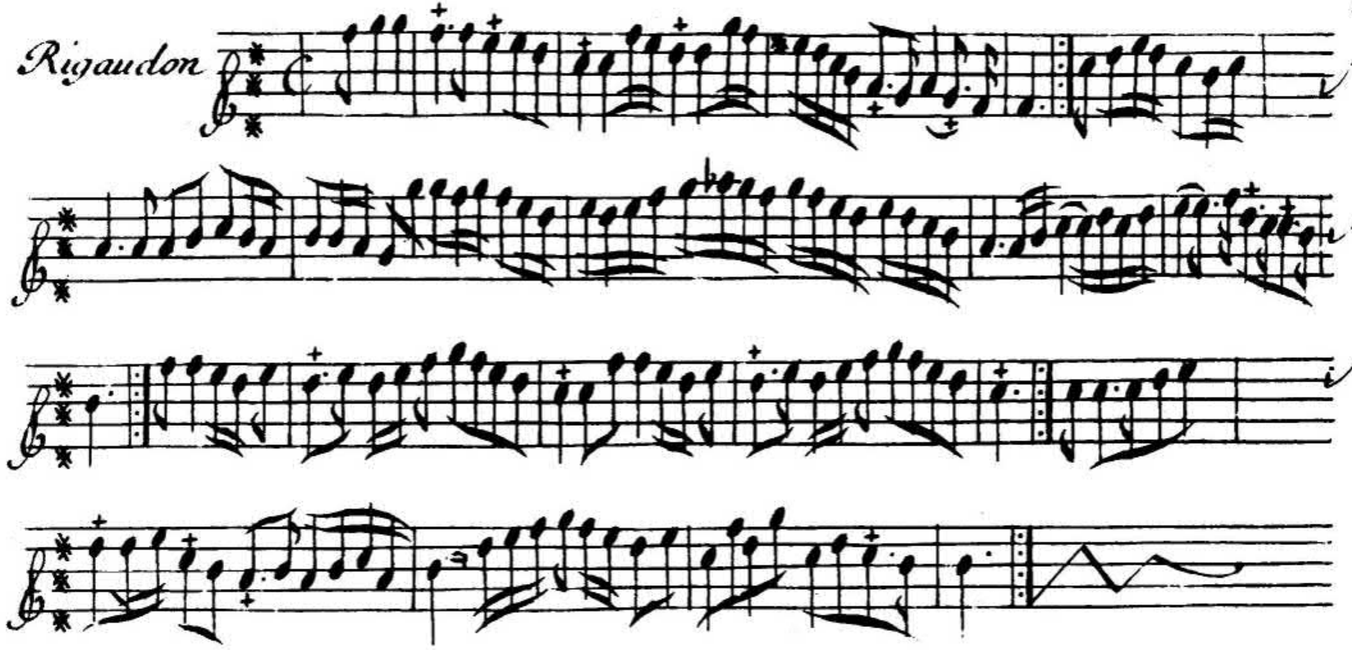
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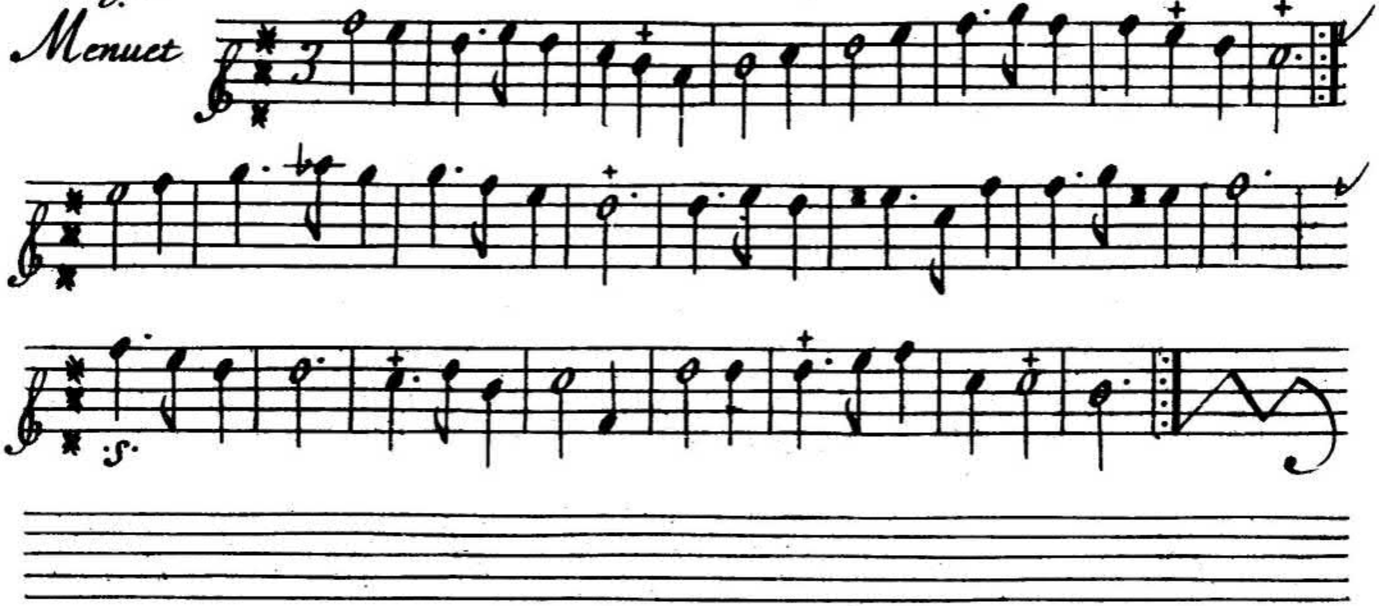





Branste de village
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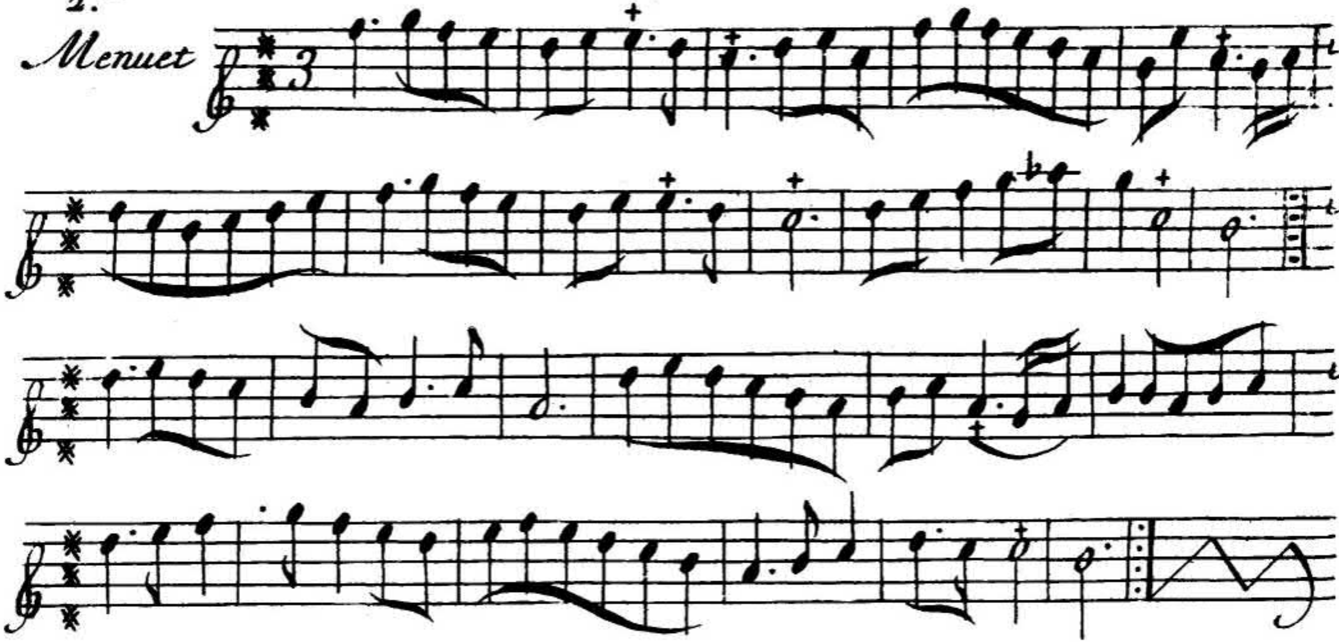
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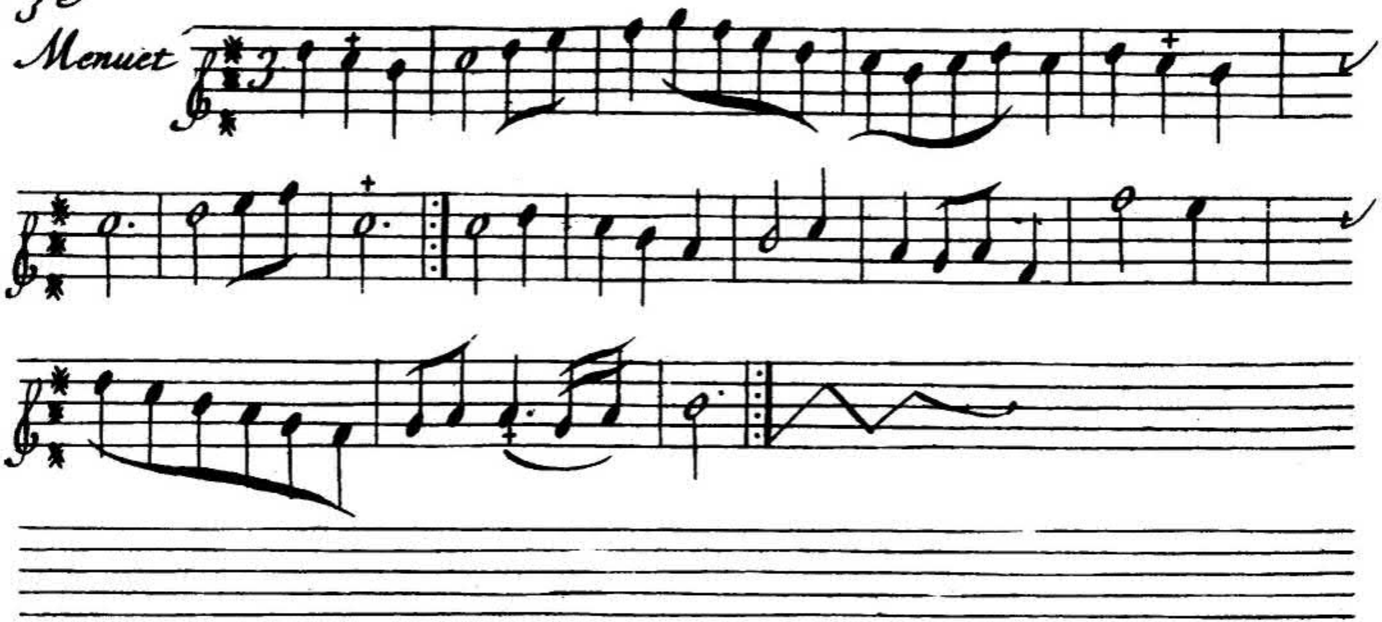


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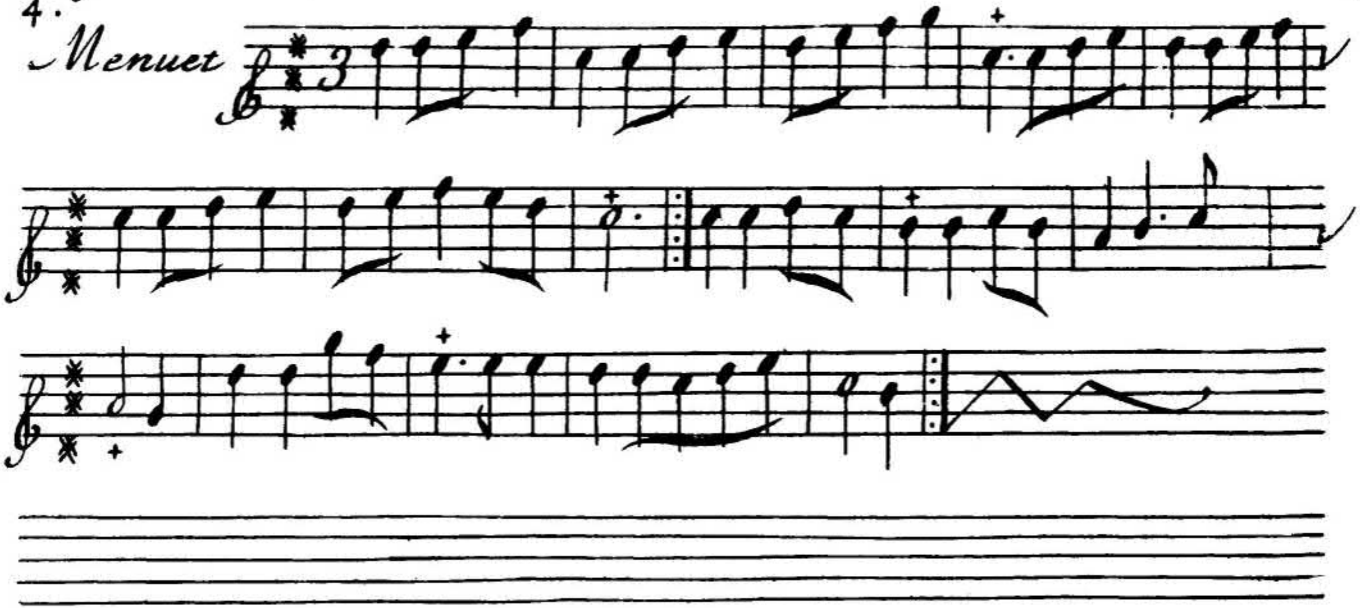


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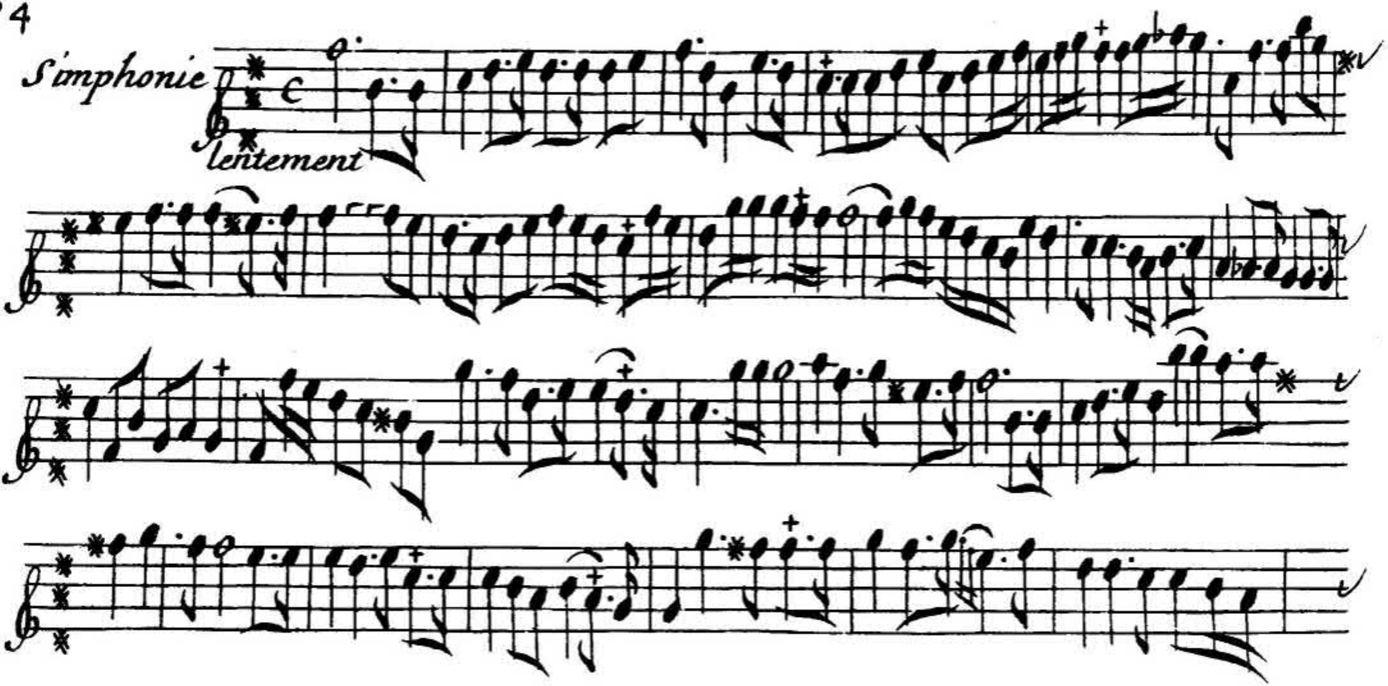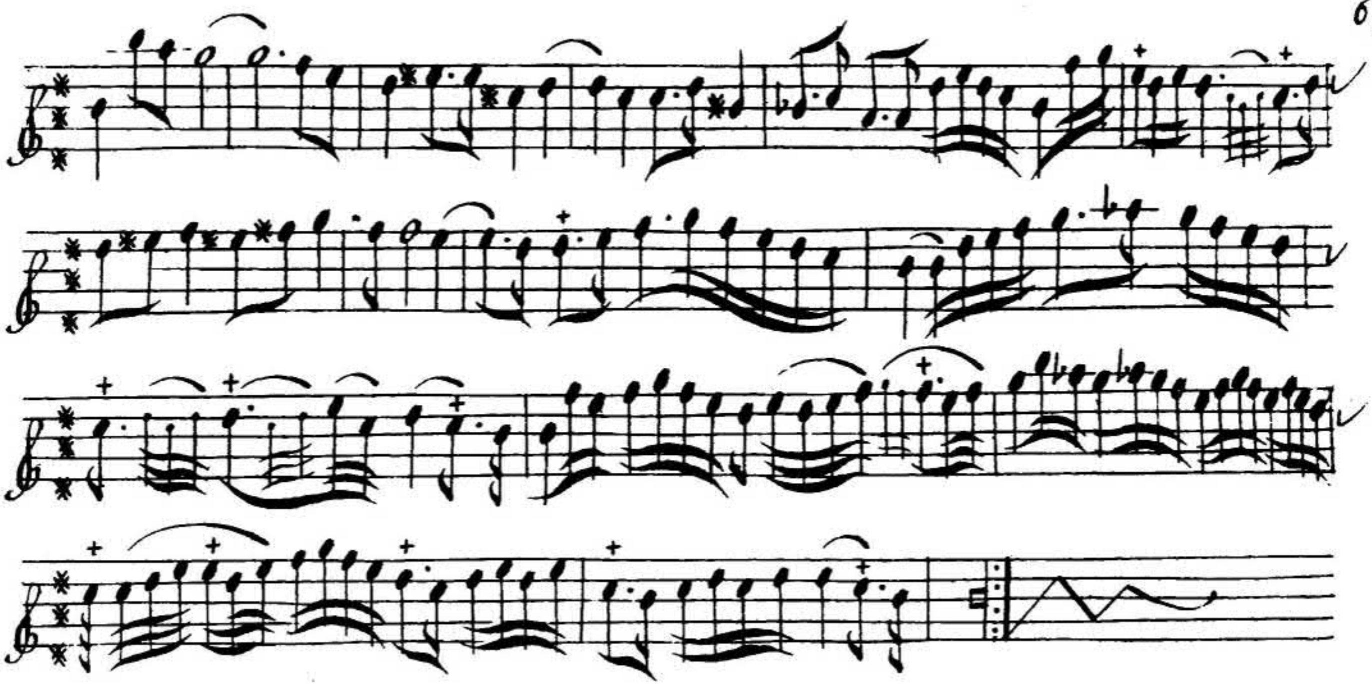


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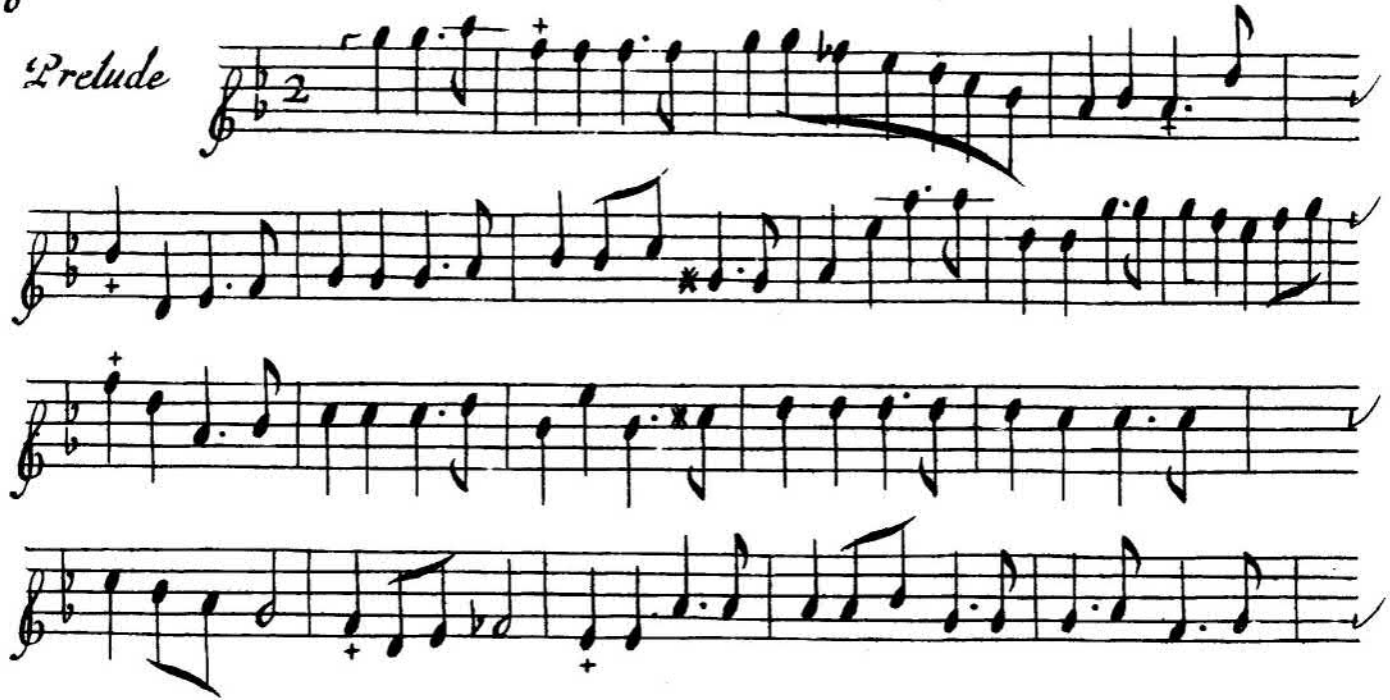


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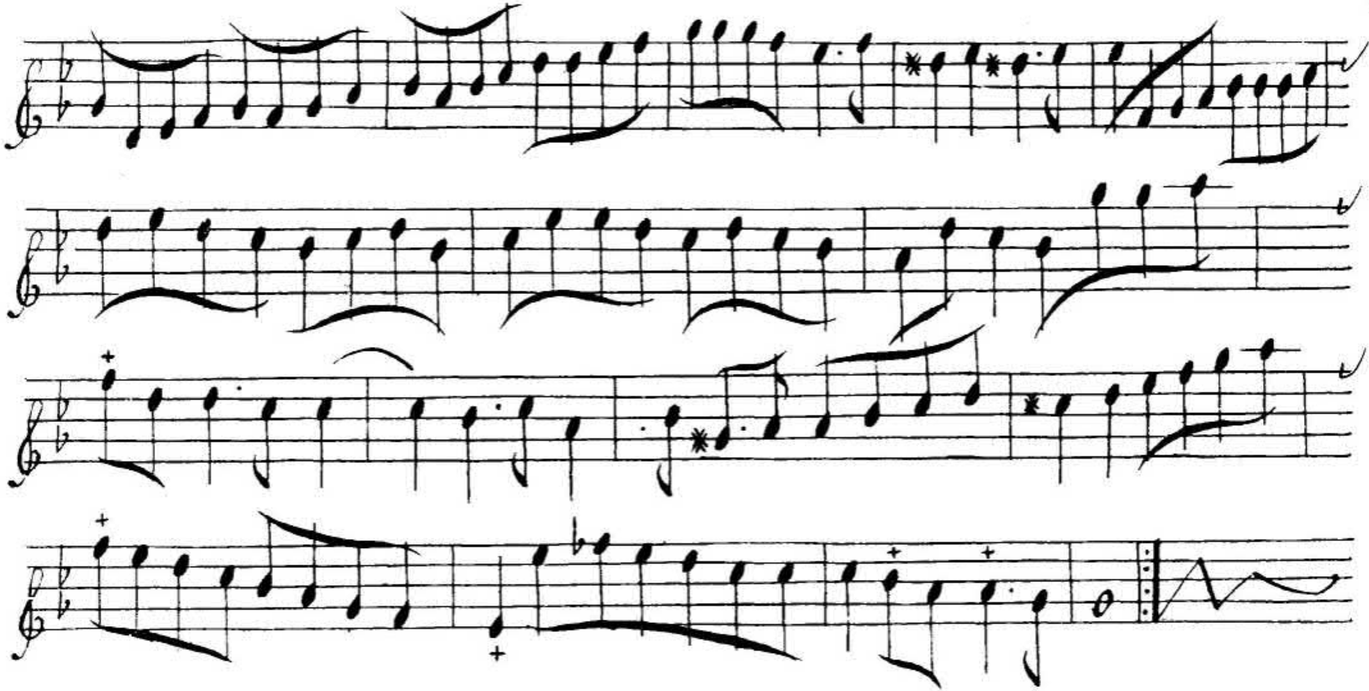



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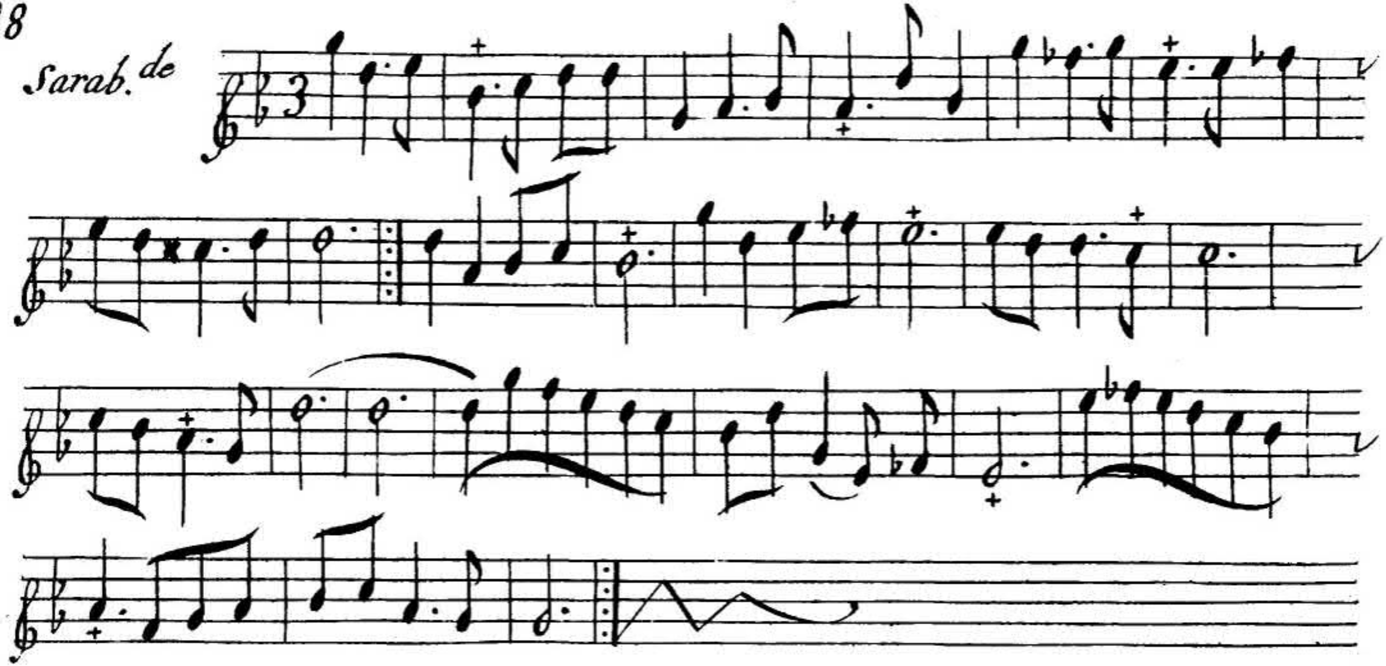


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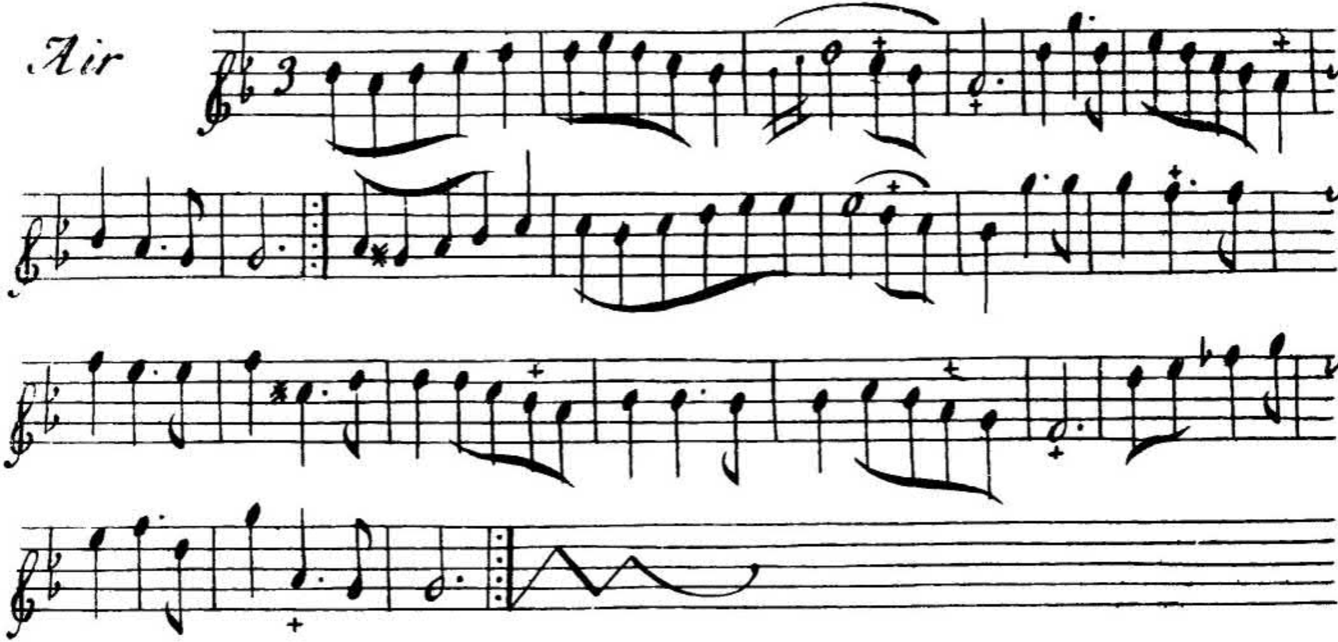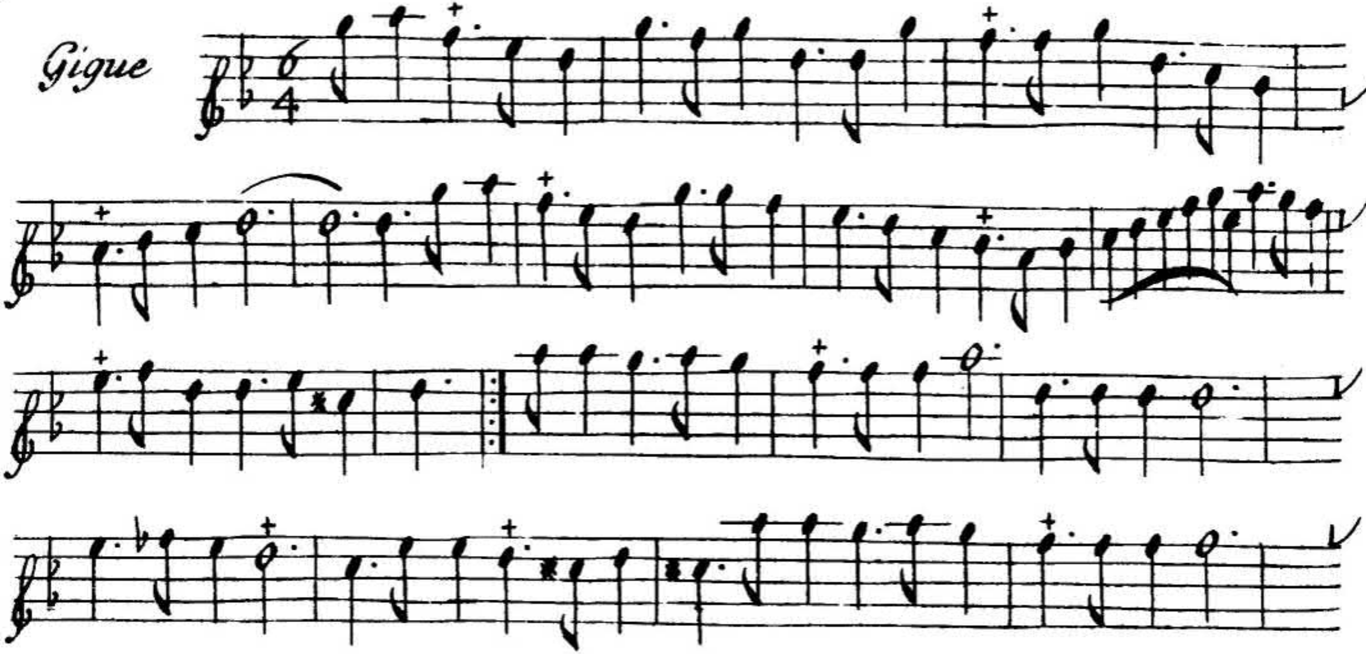




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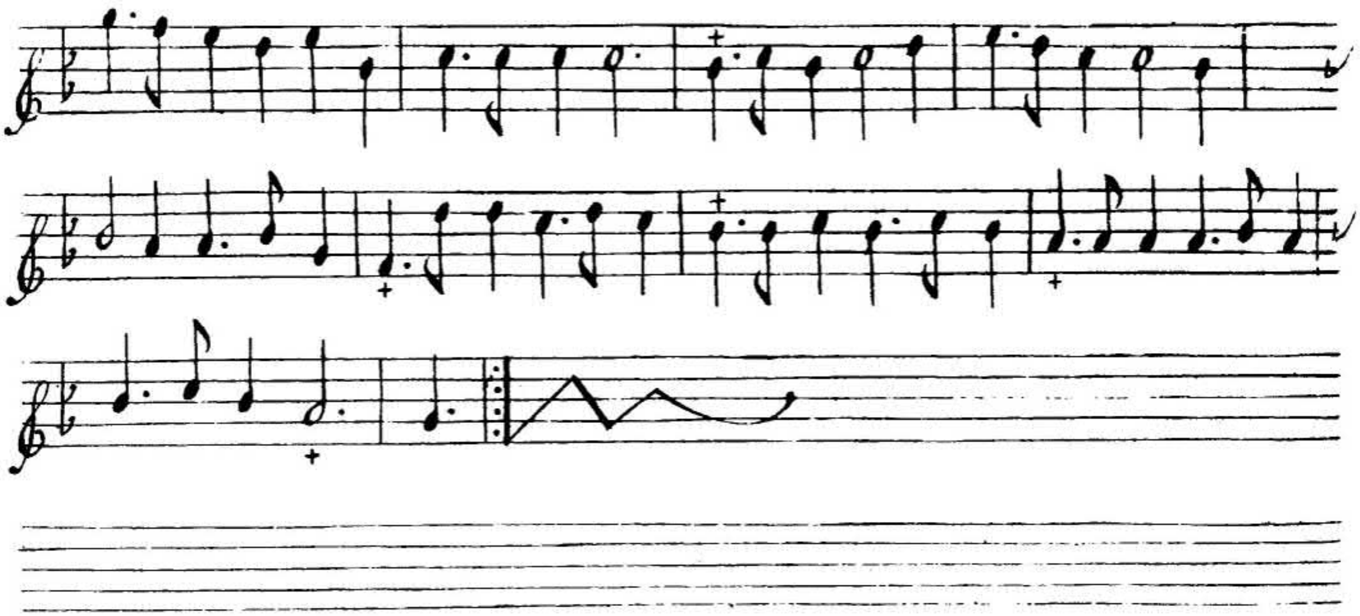


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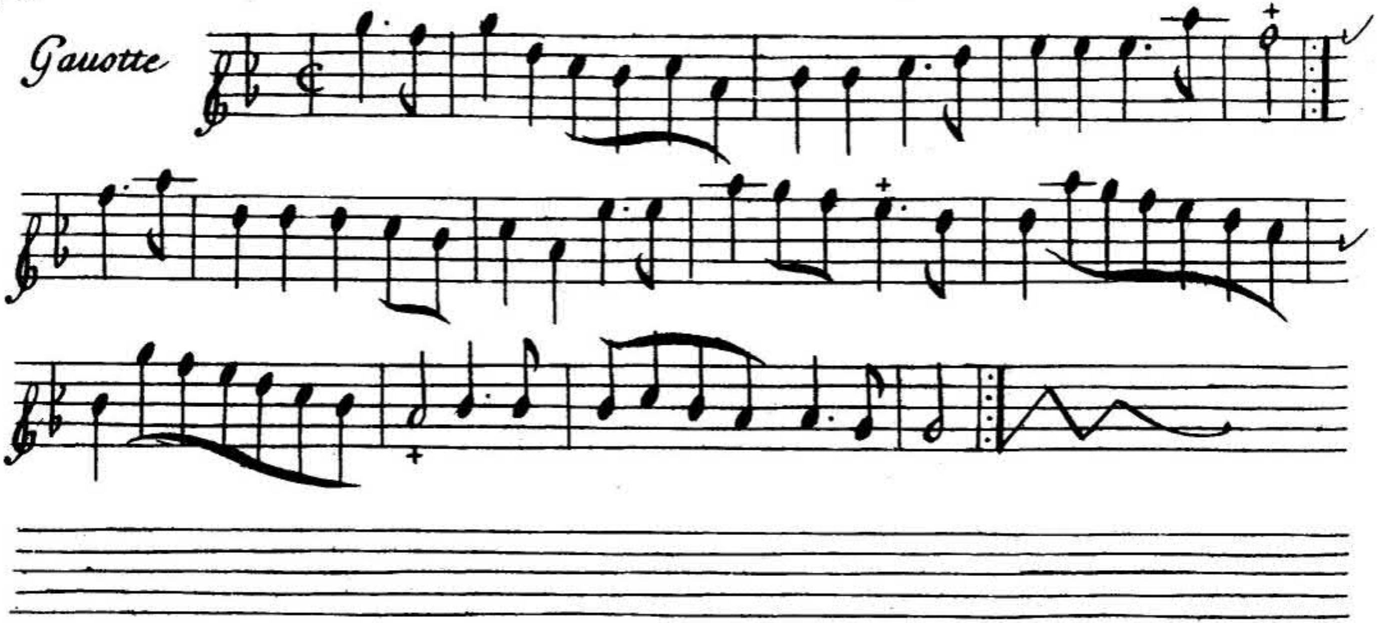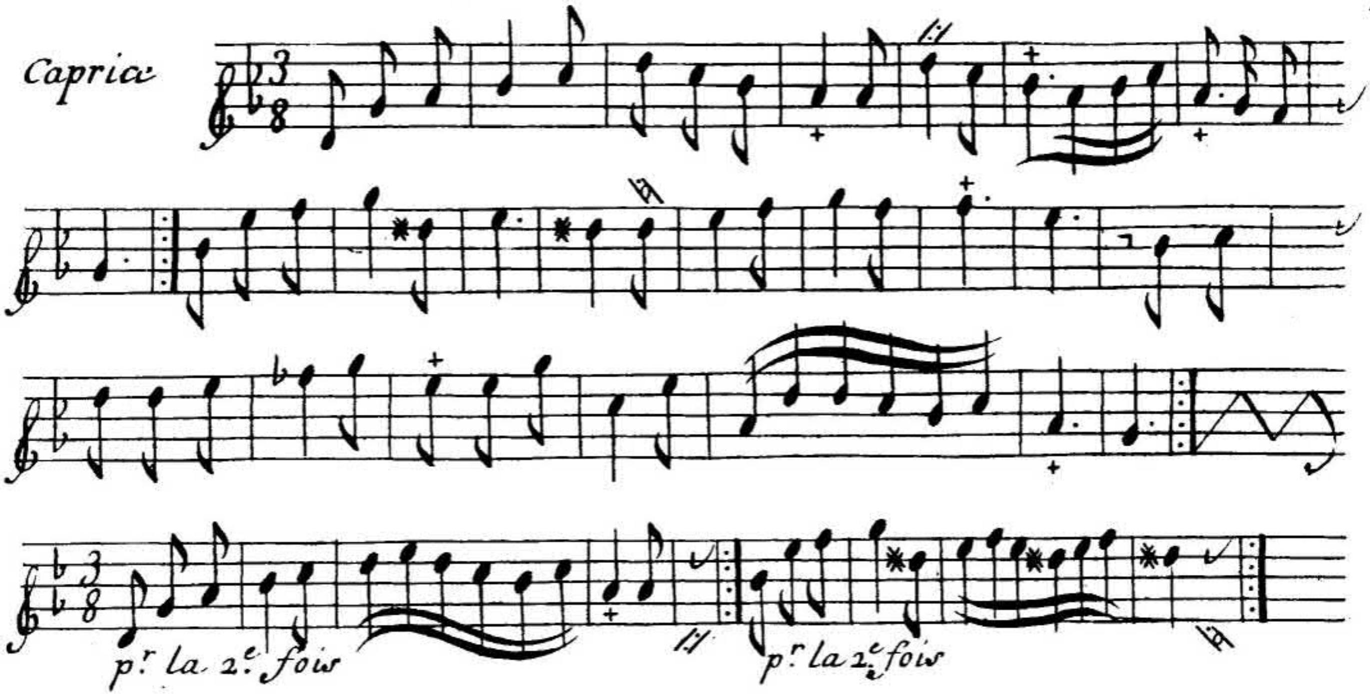


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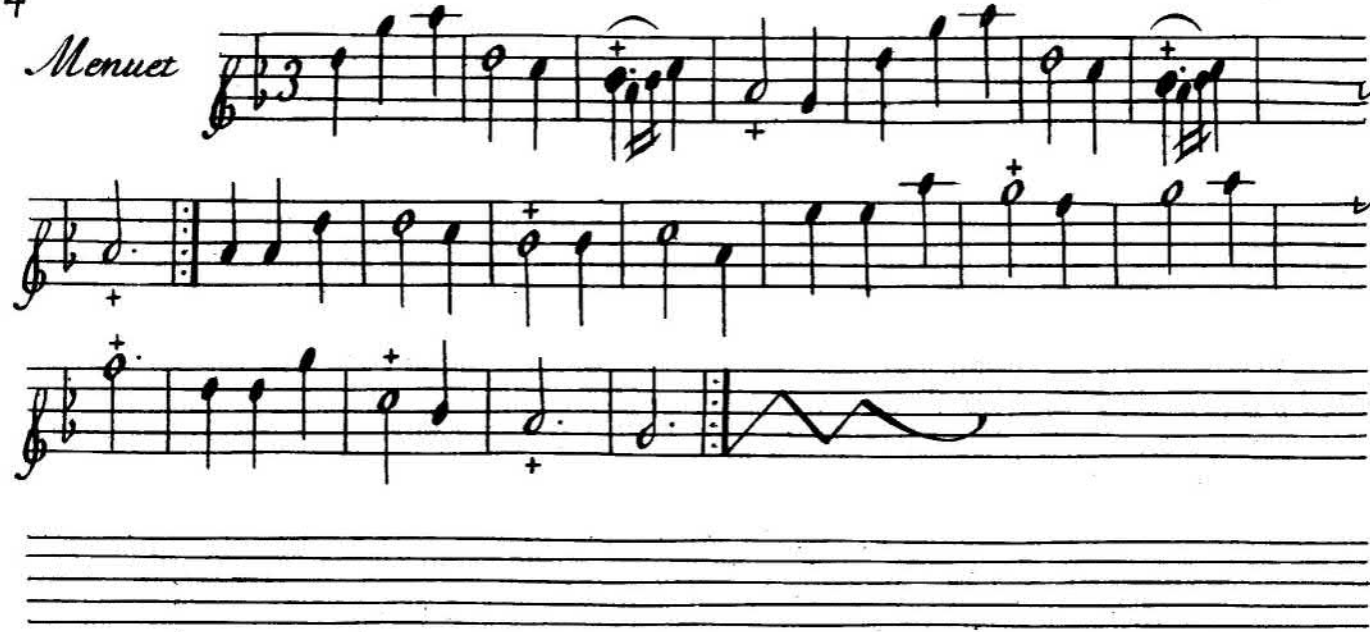




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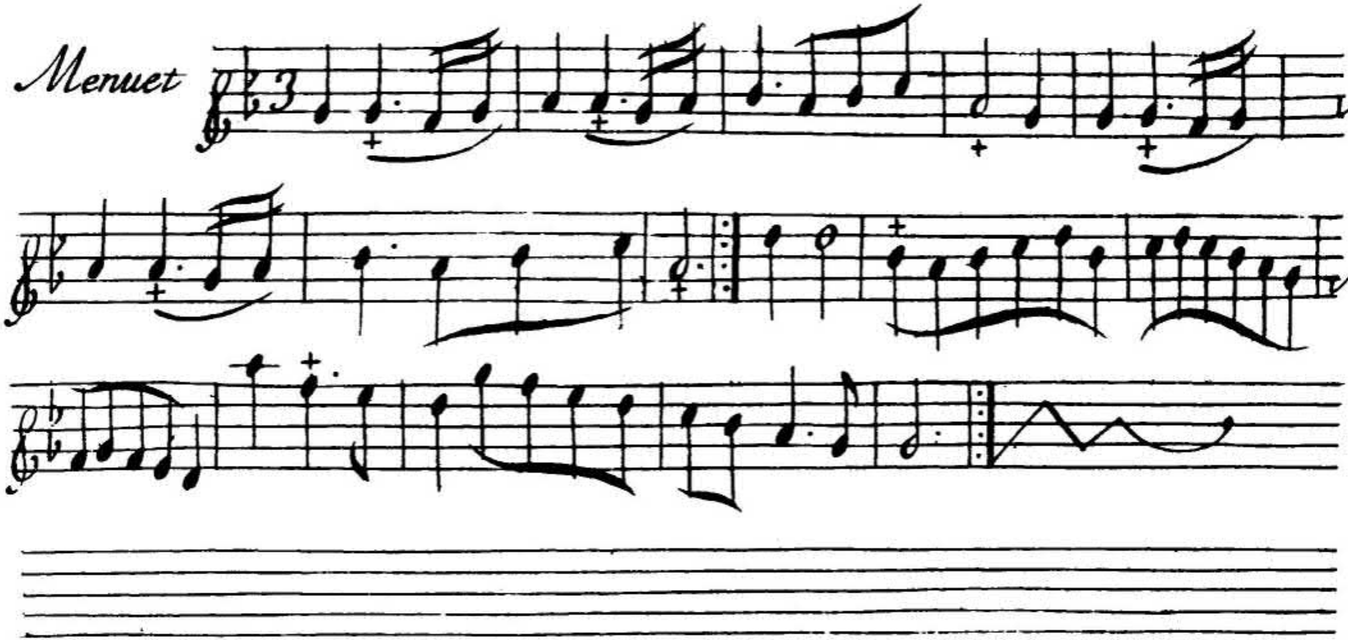



Caprice
pr. la 2e. fois
pr. la 2e. fois
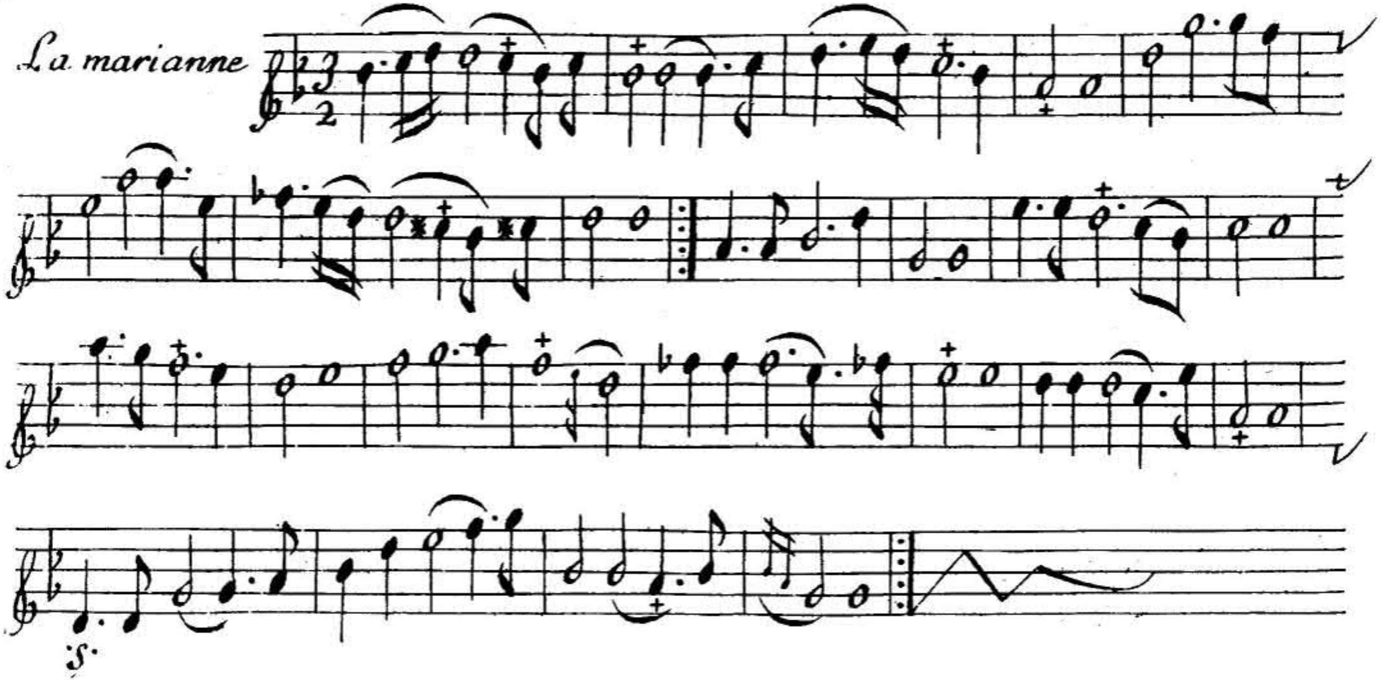
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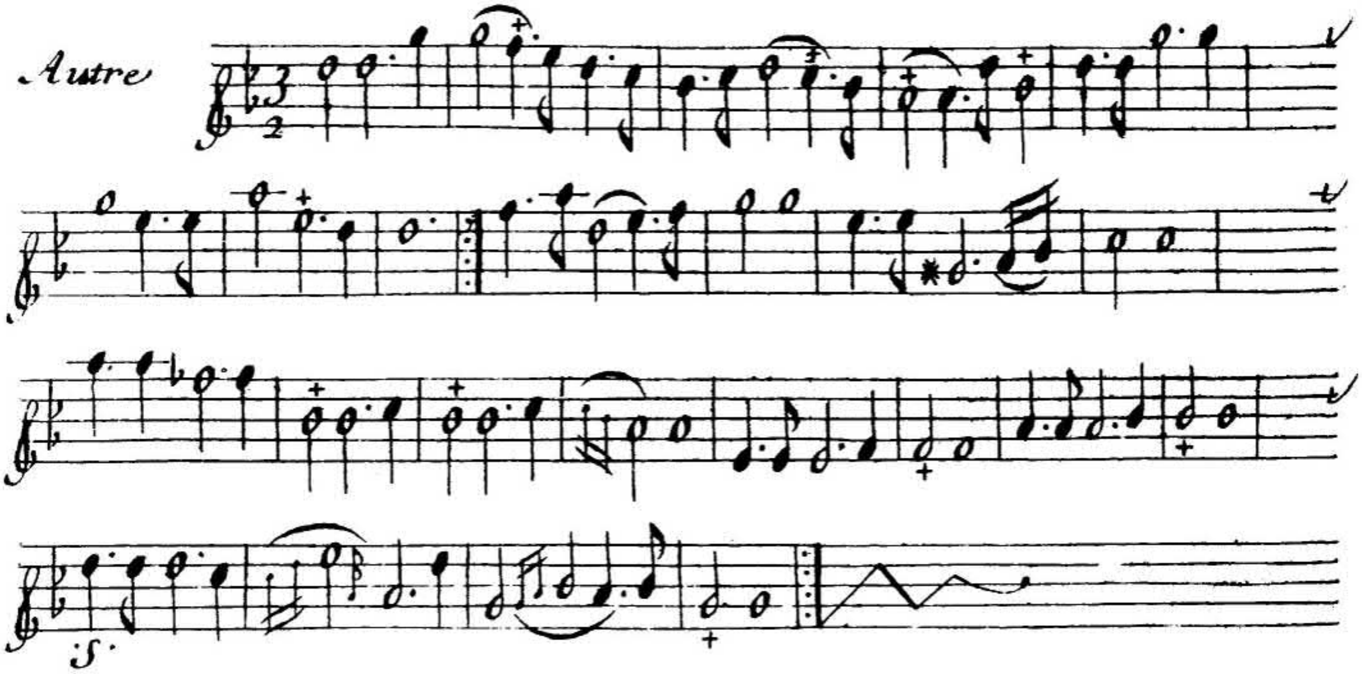


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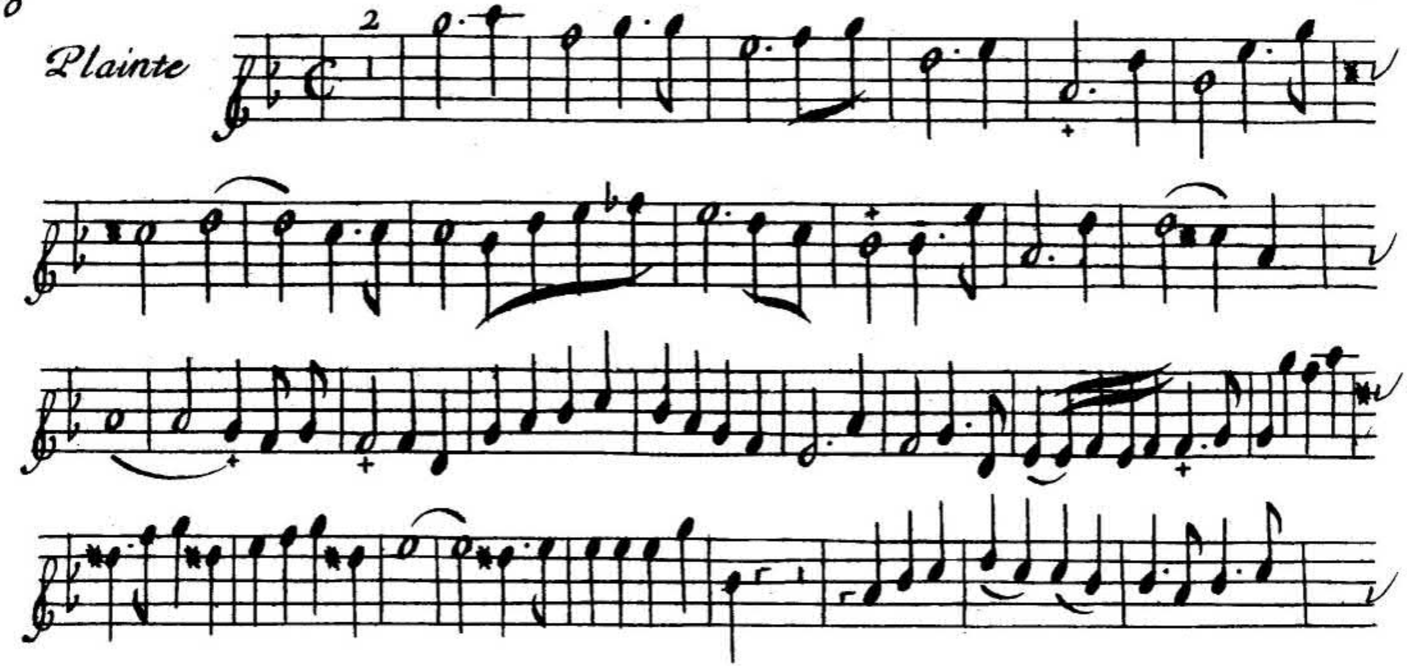


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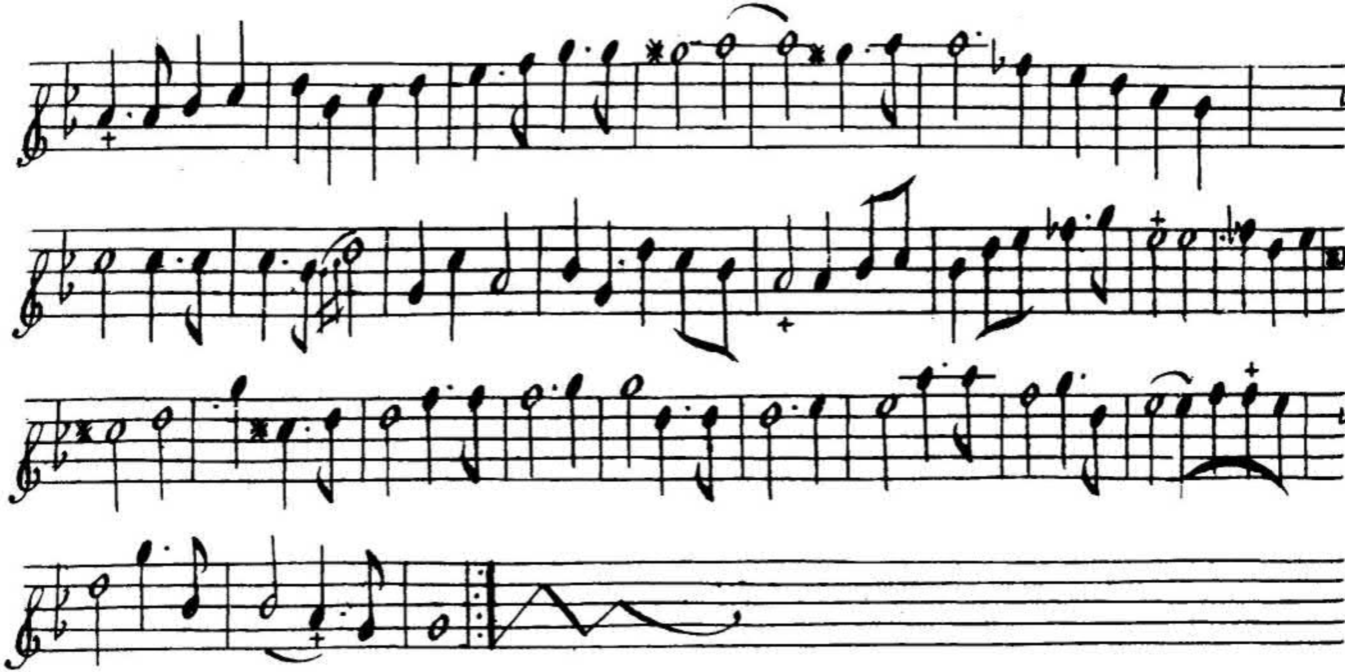


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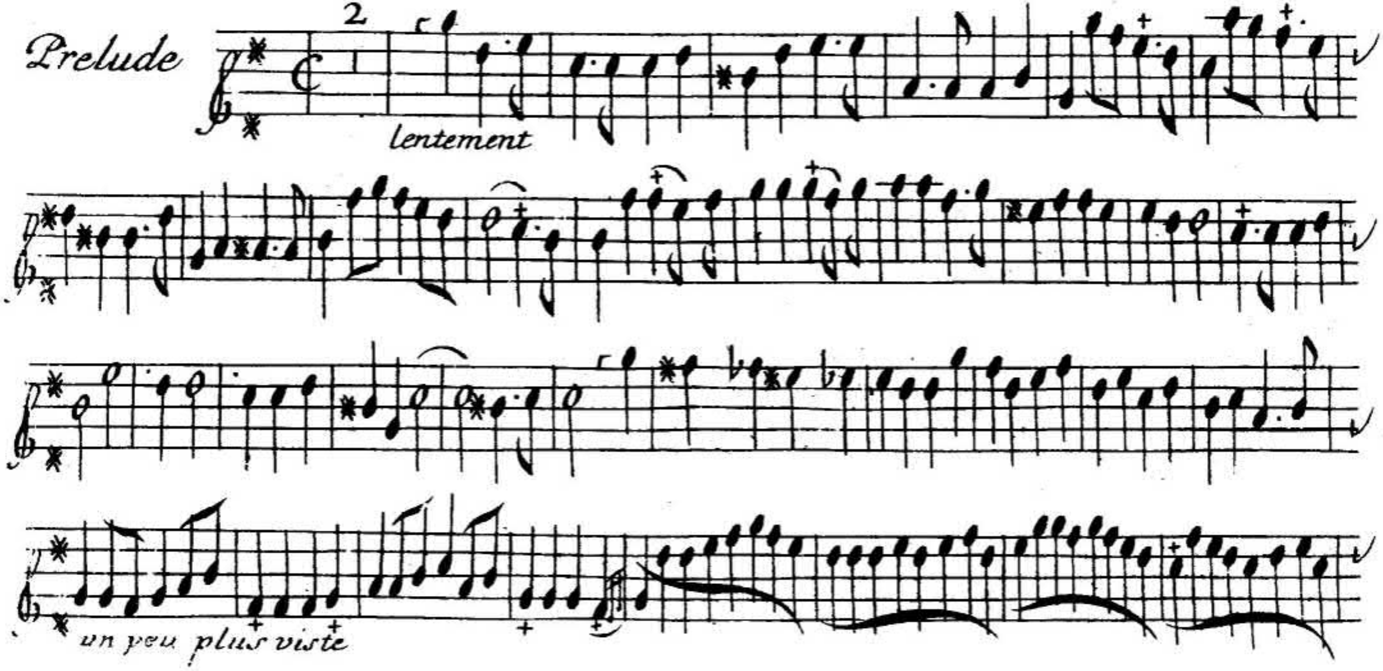


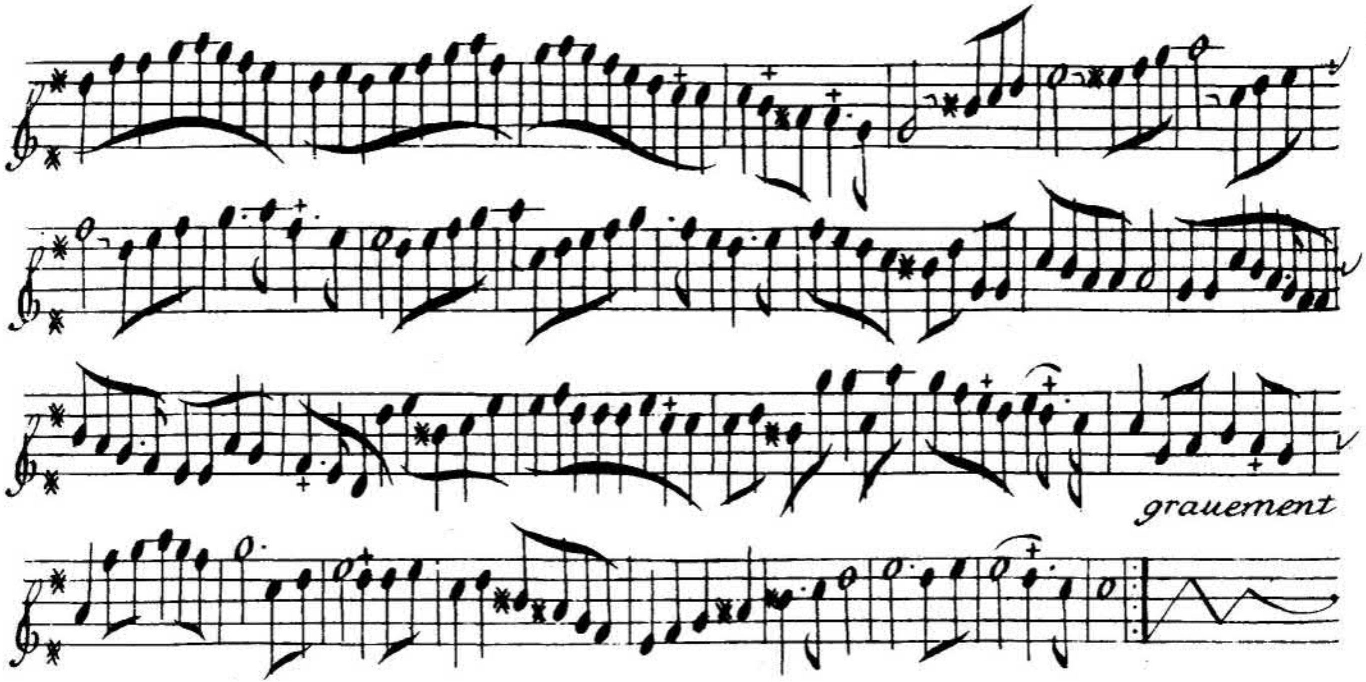
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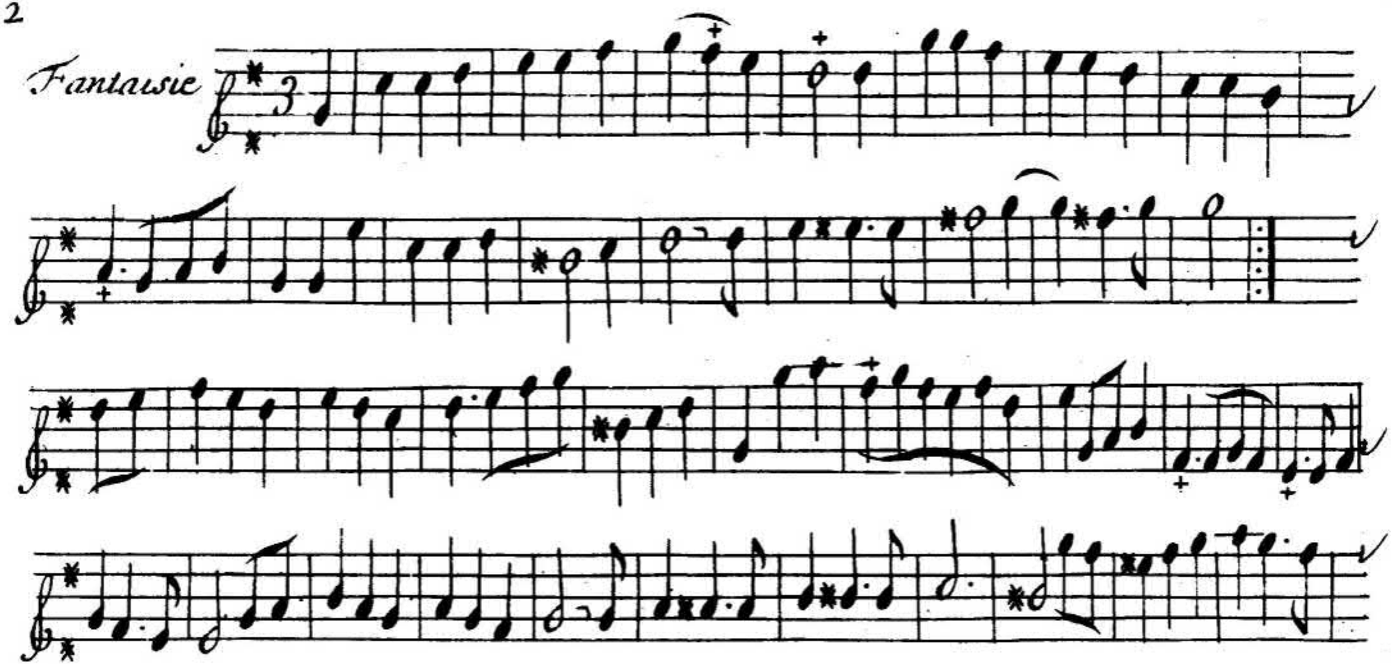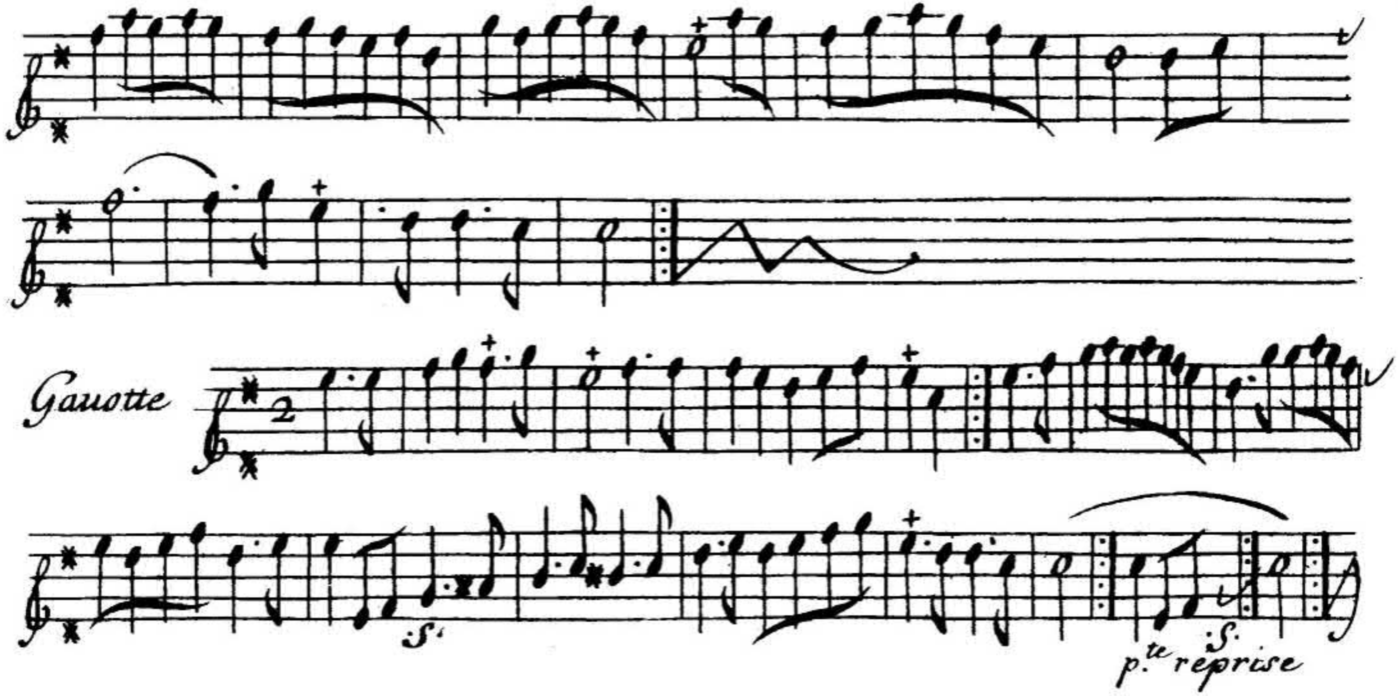




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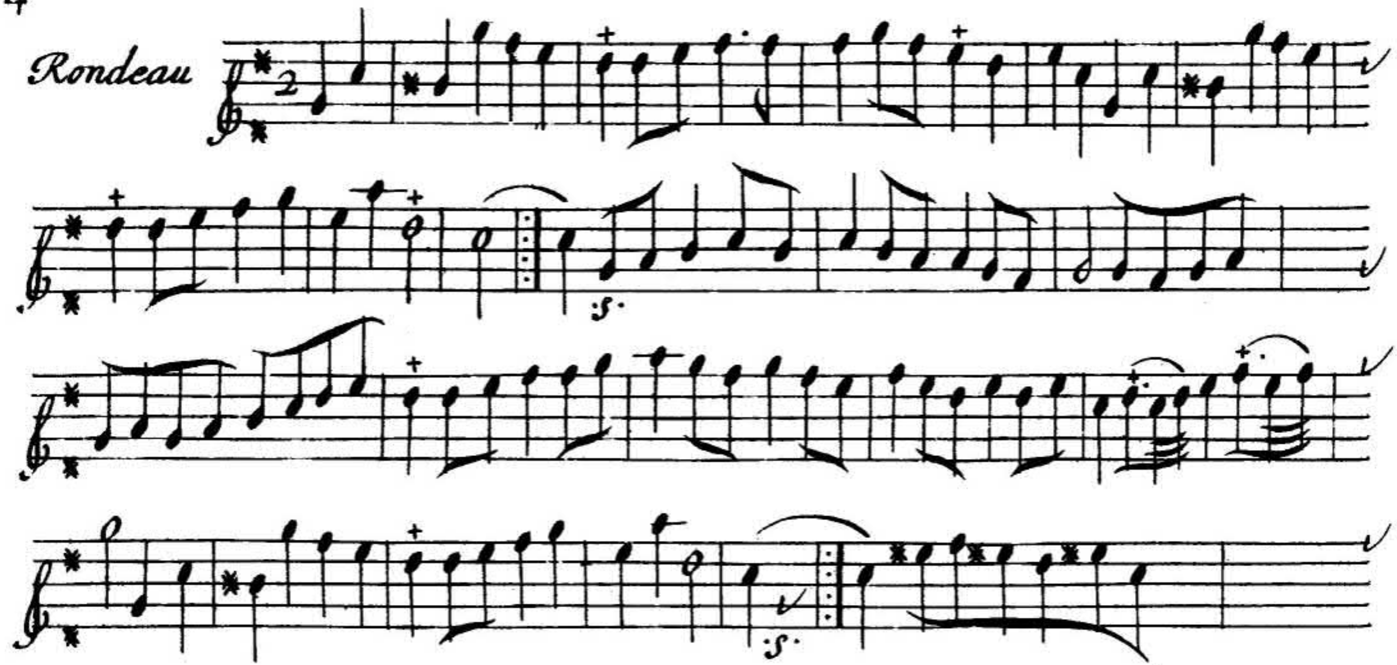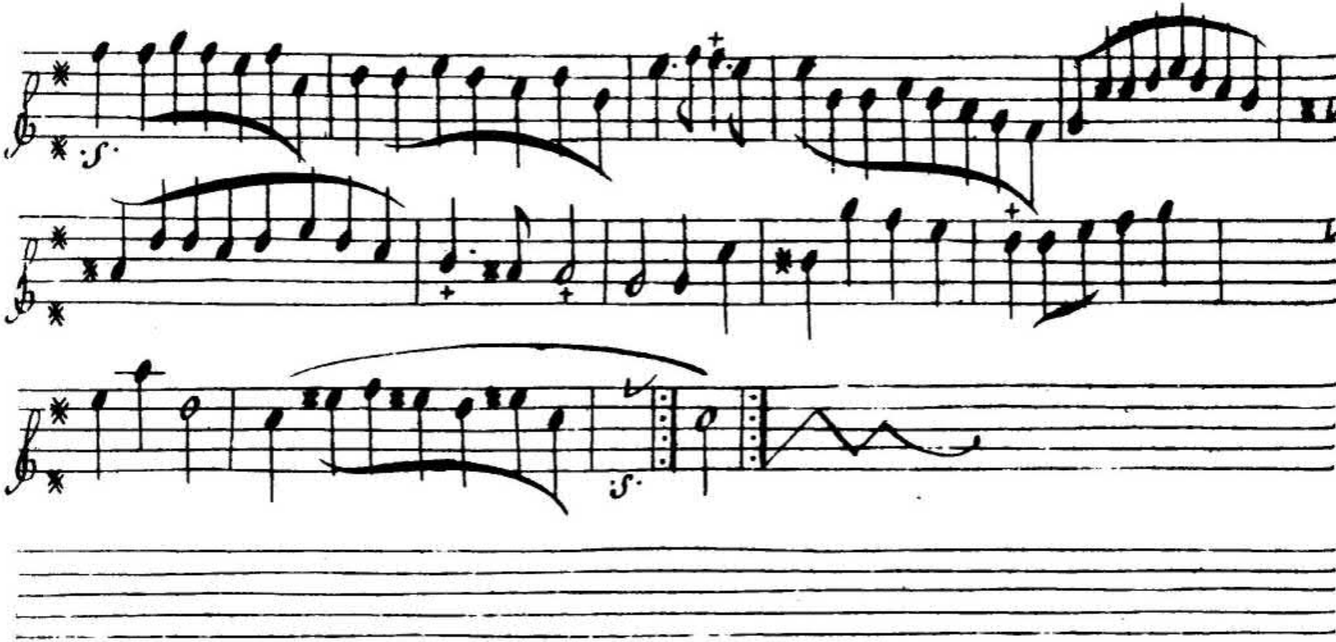



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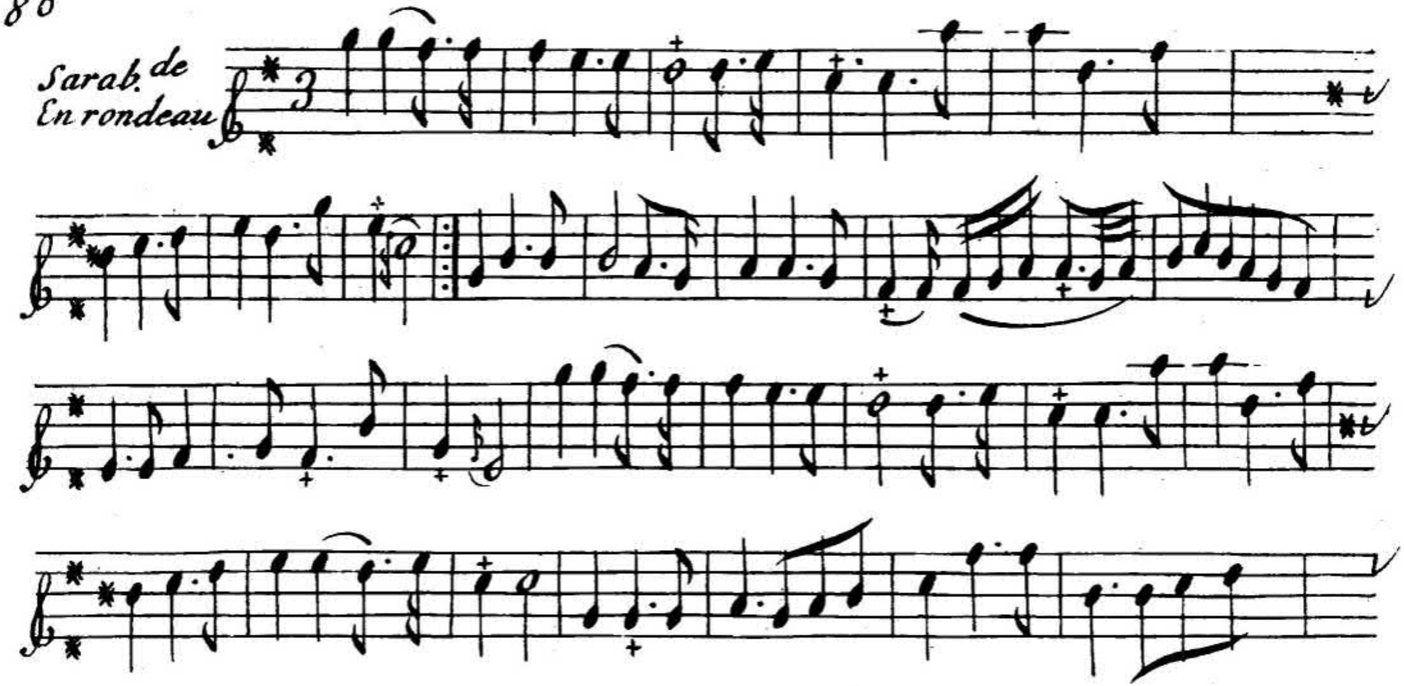

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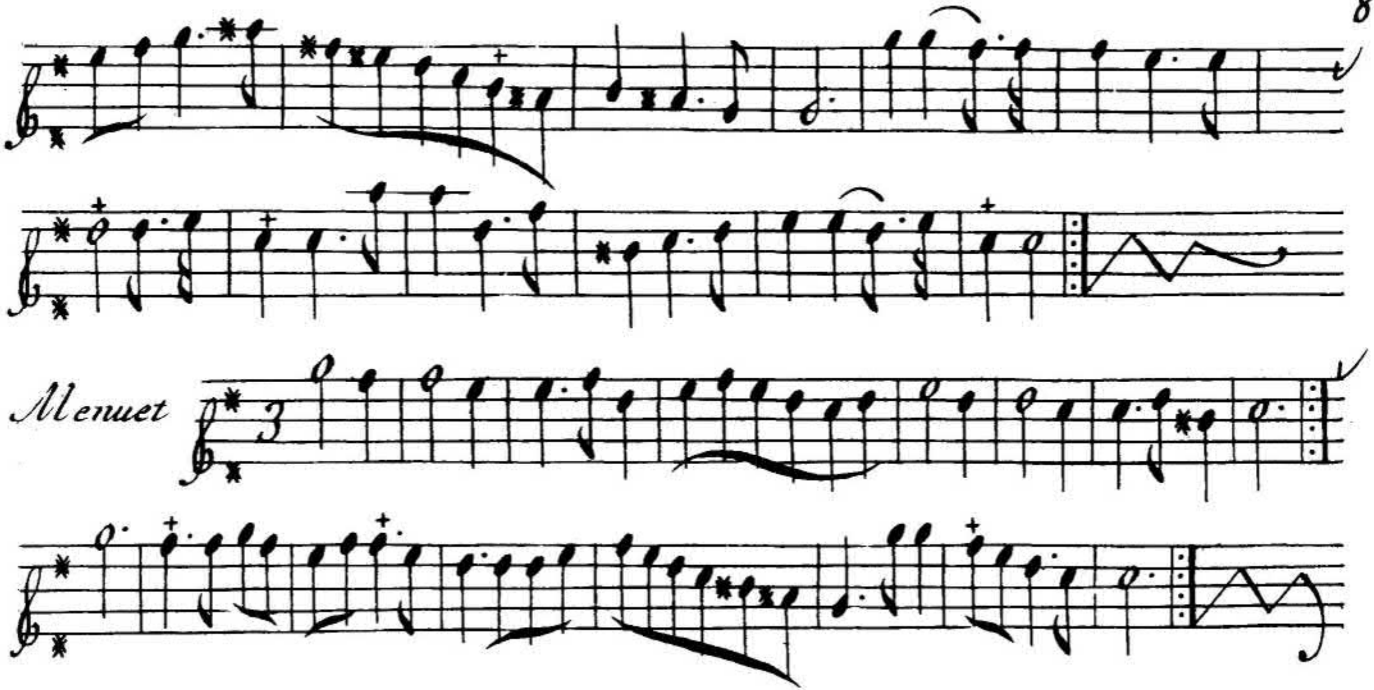

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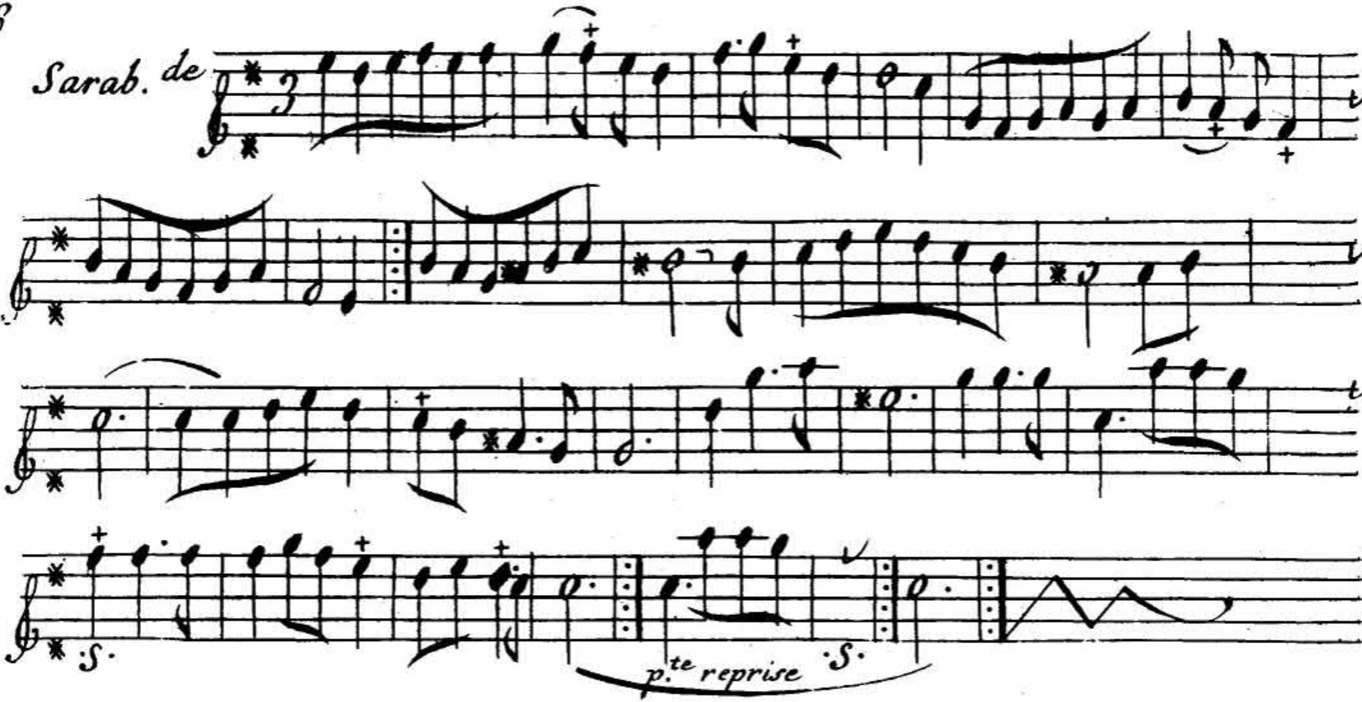
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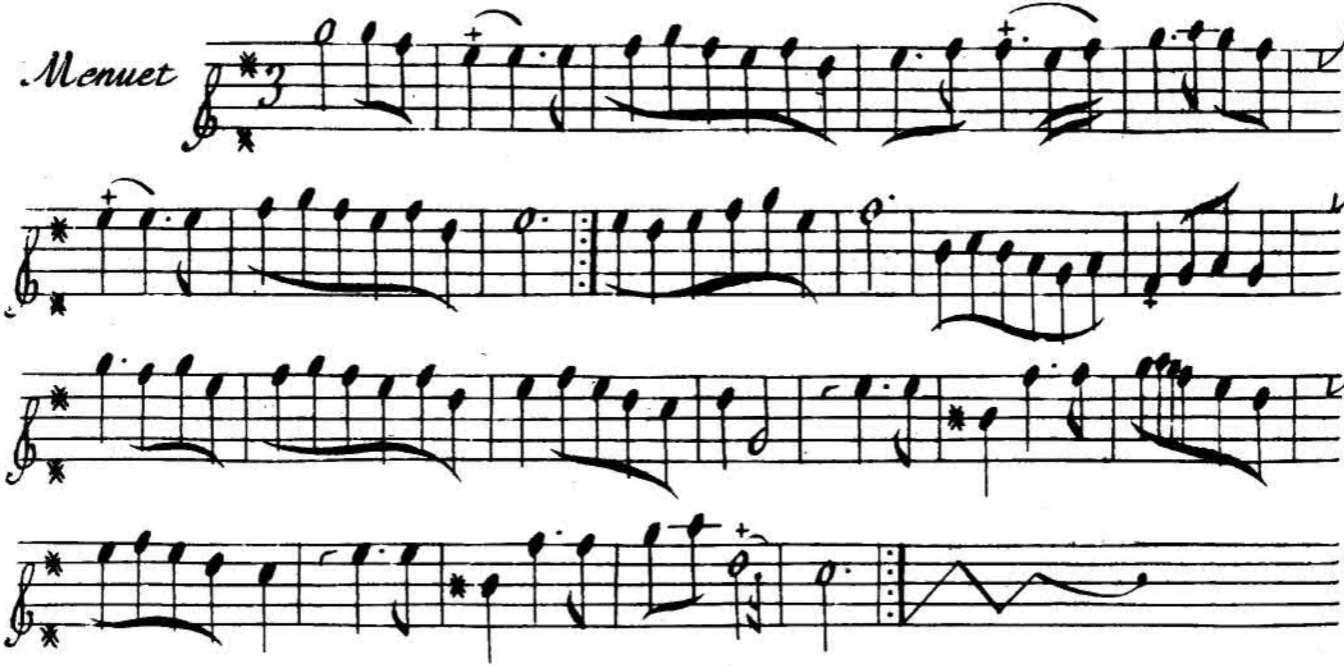





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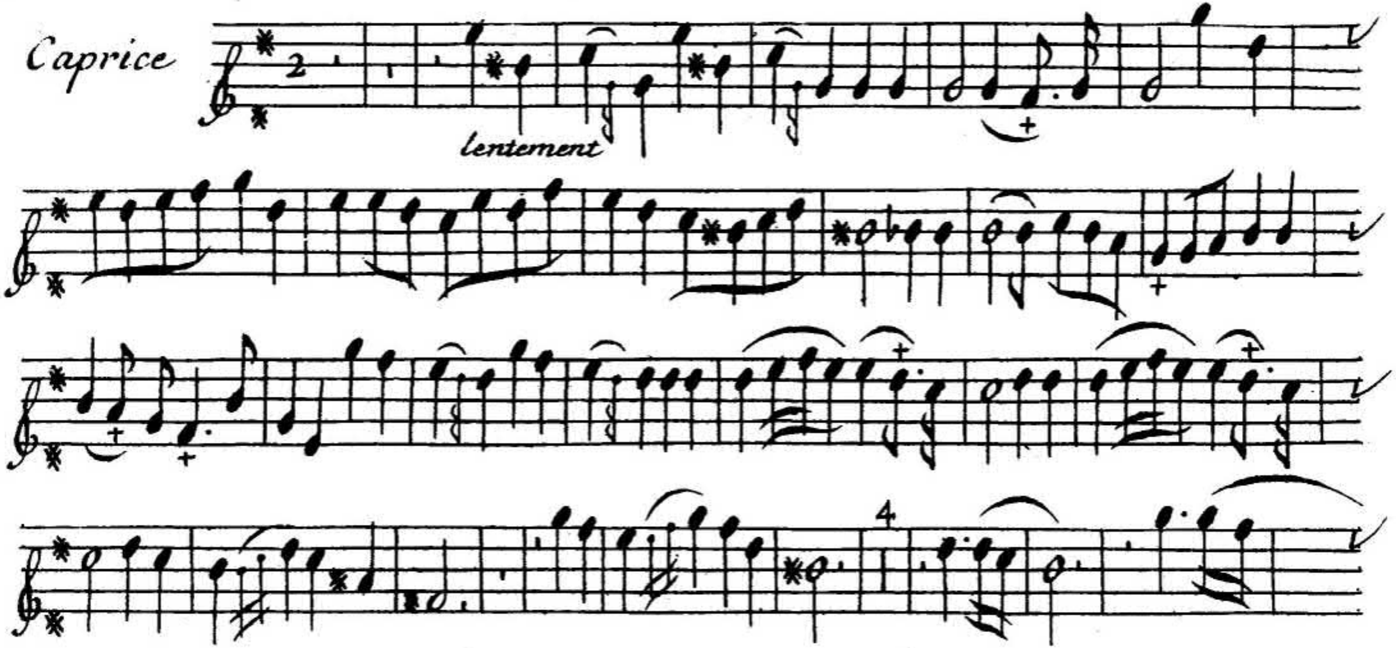

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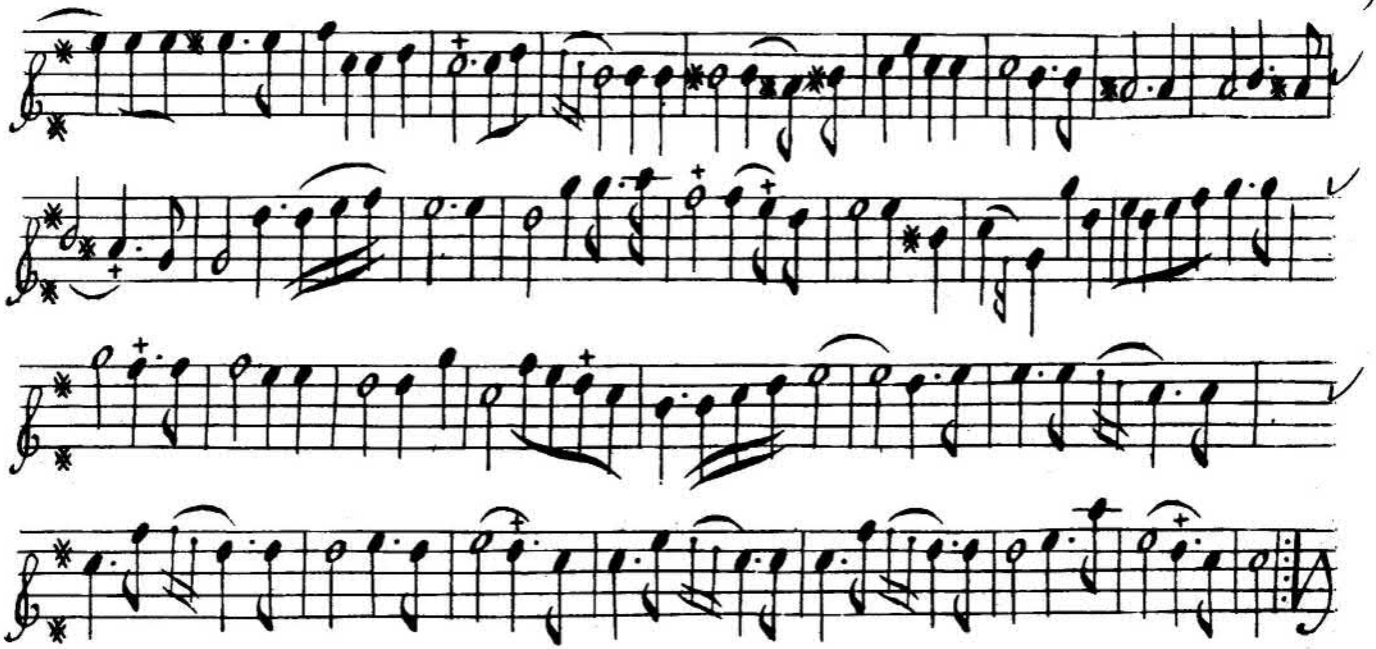

Sarab.de
p.te reprise
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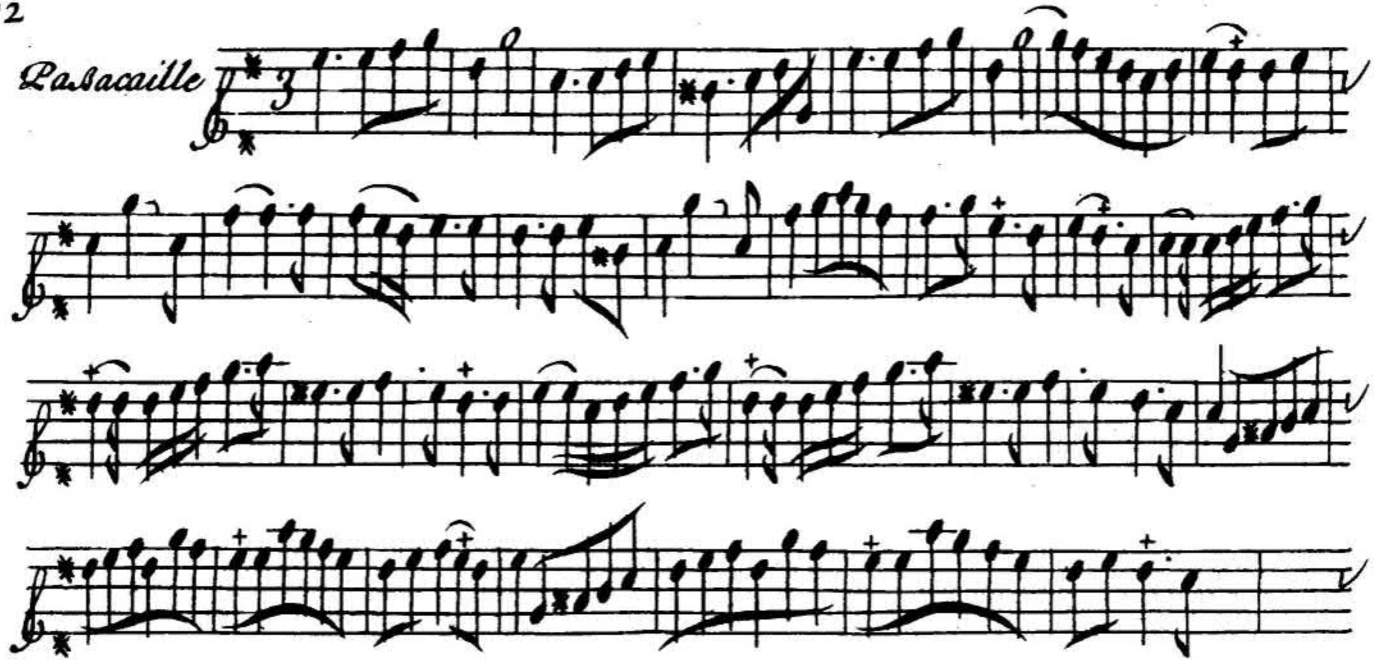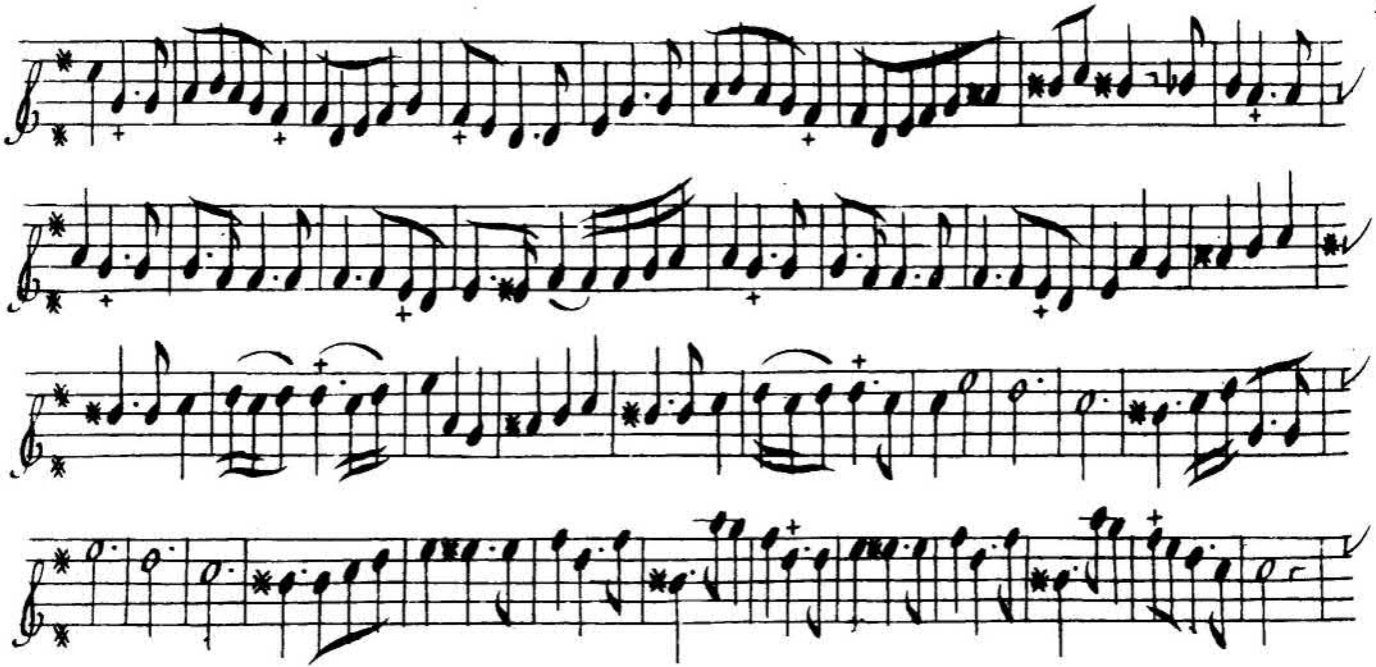


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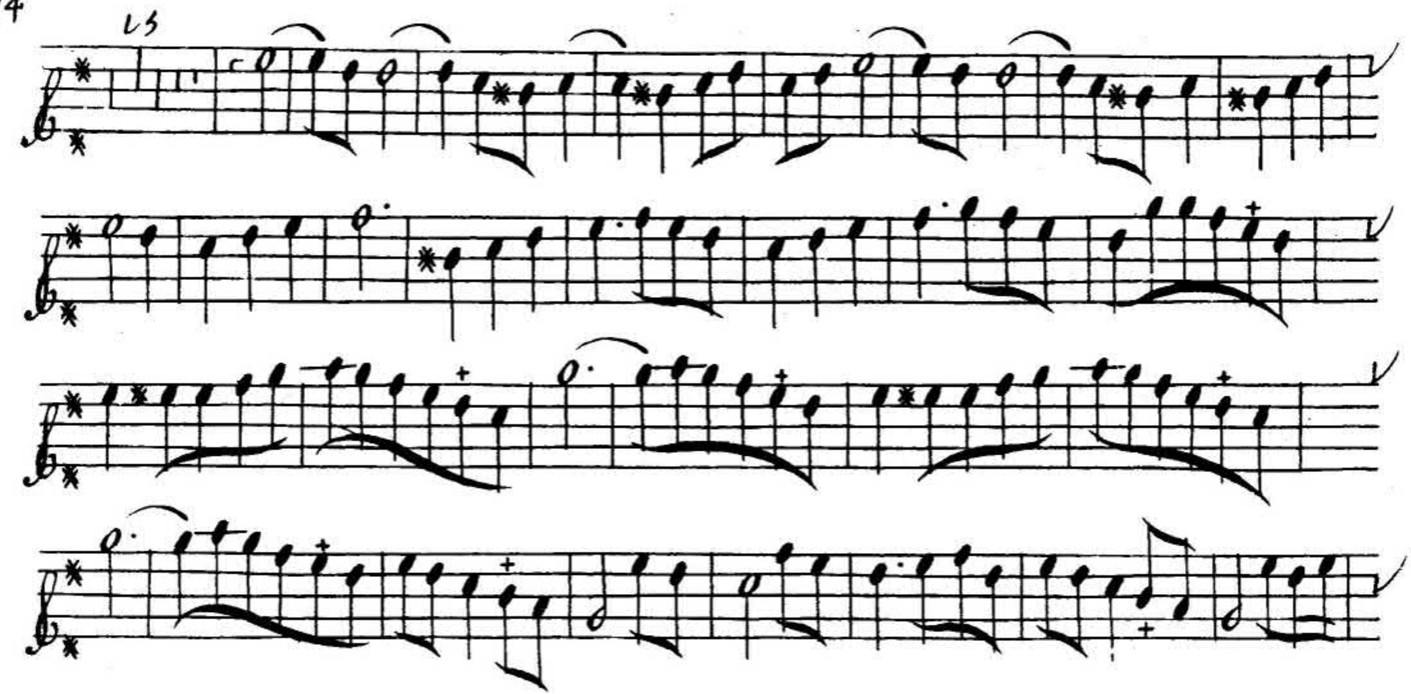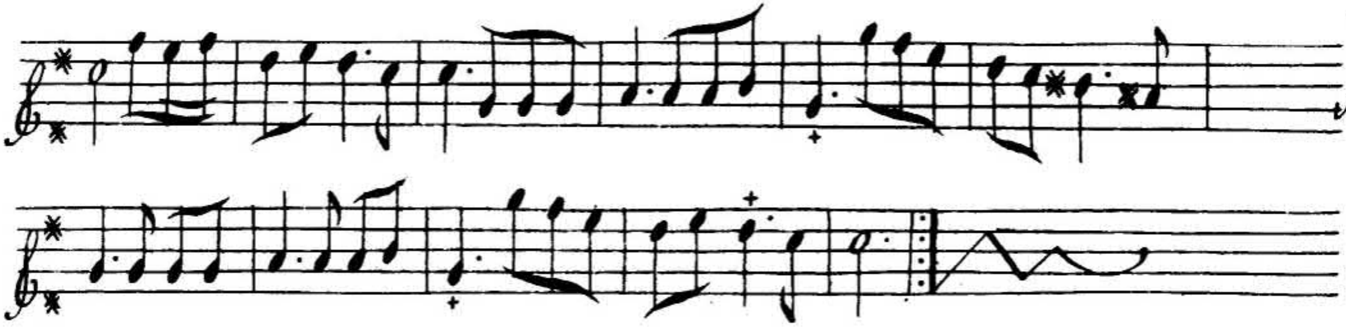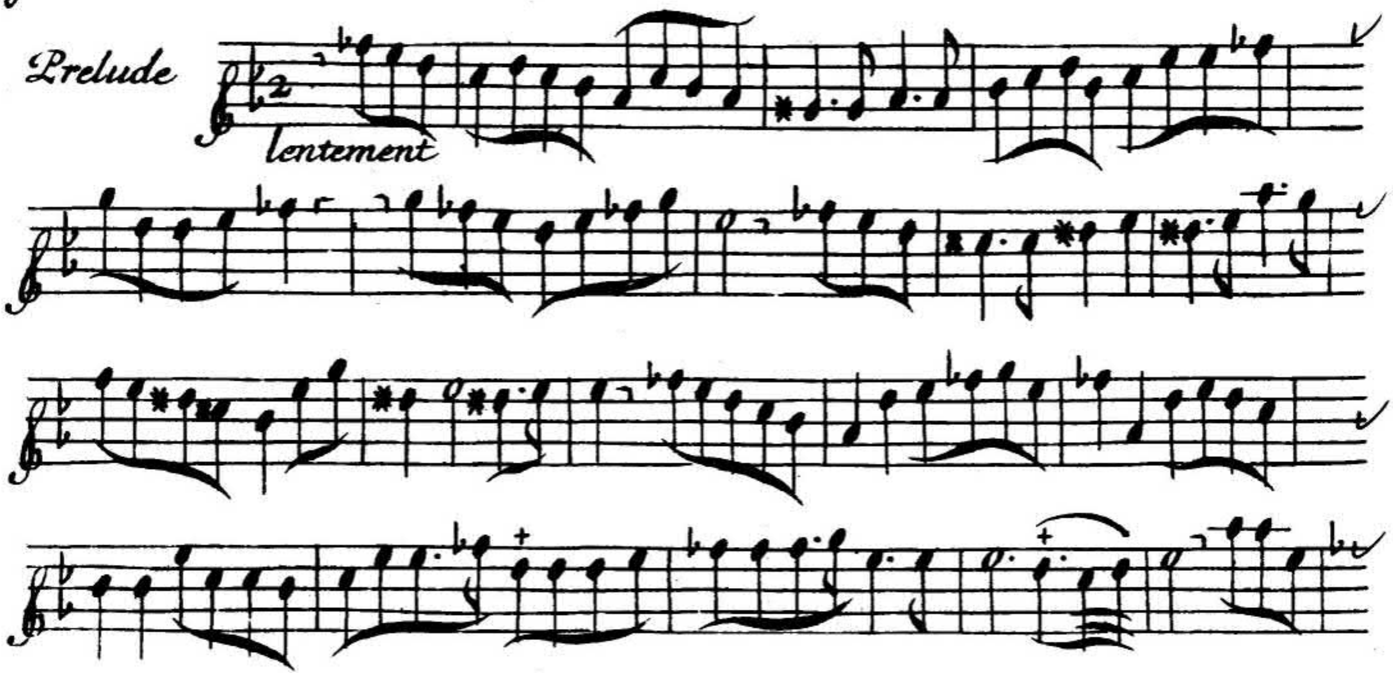




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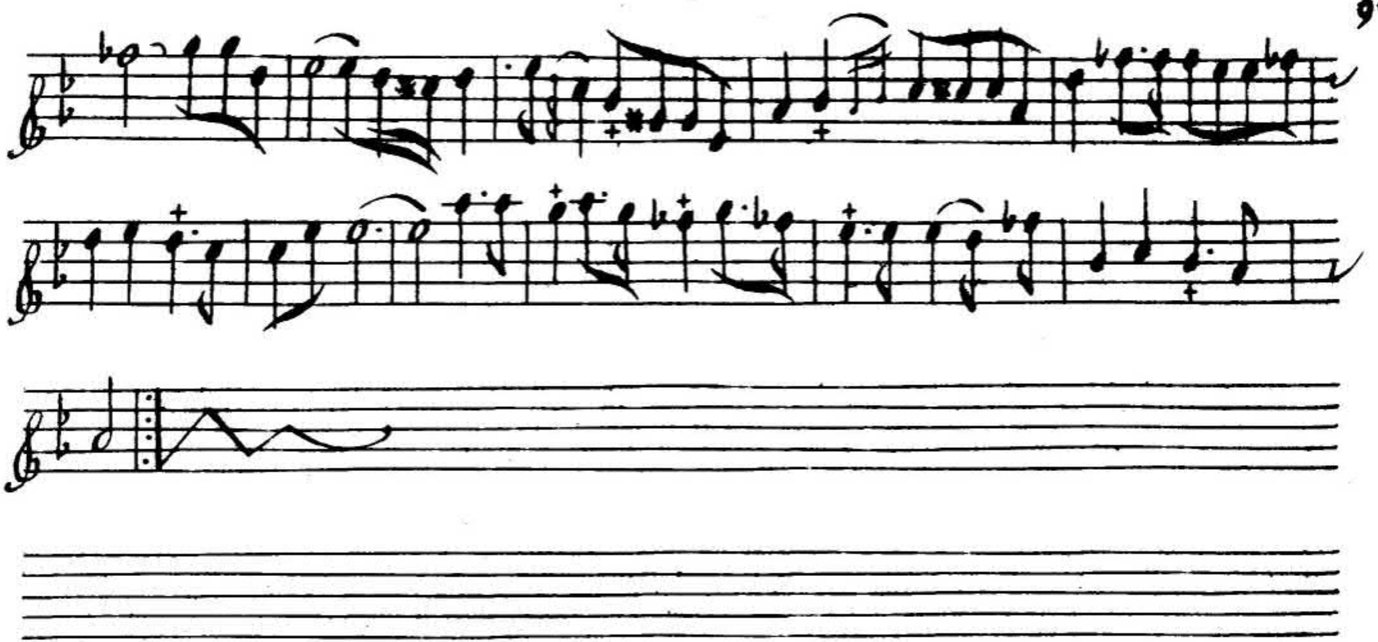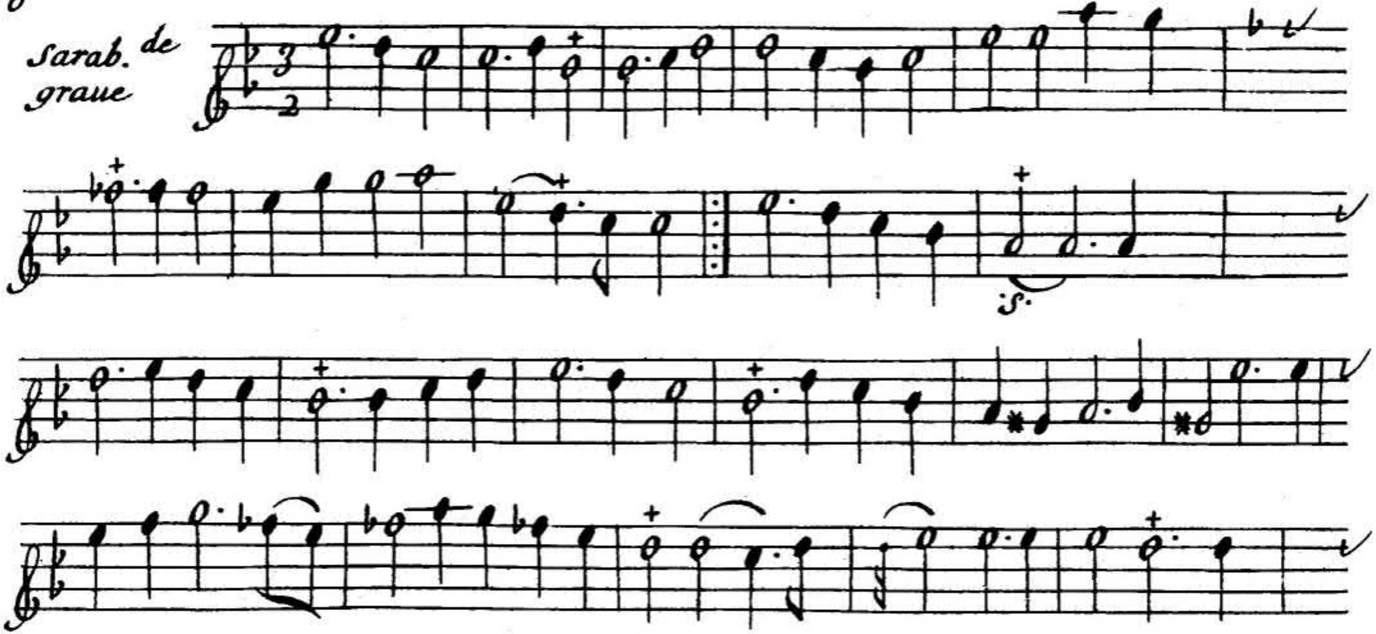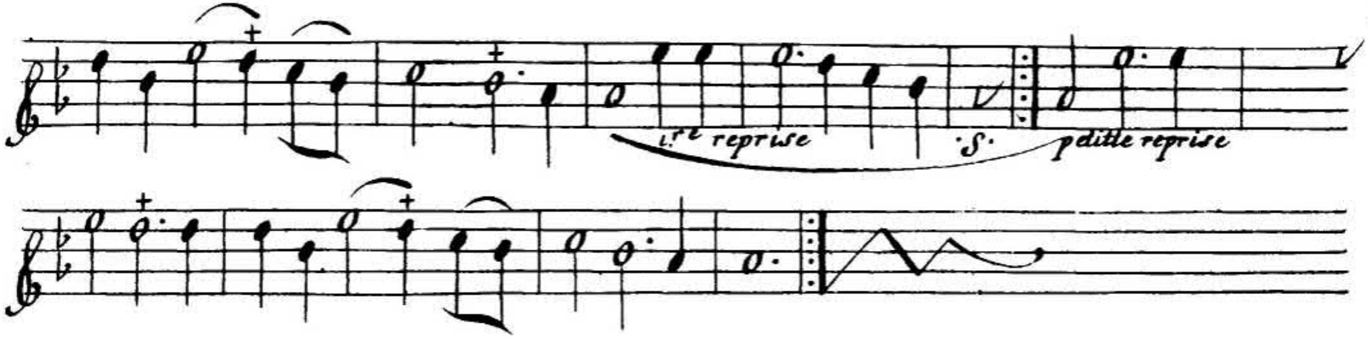





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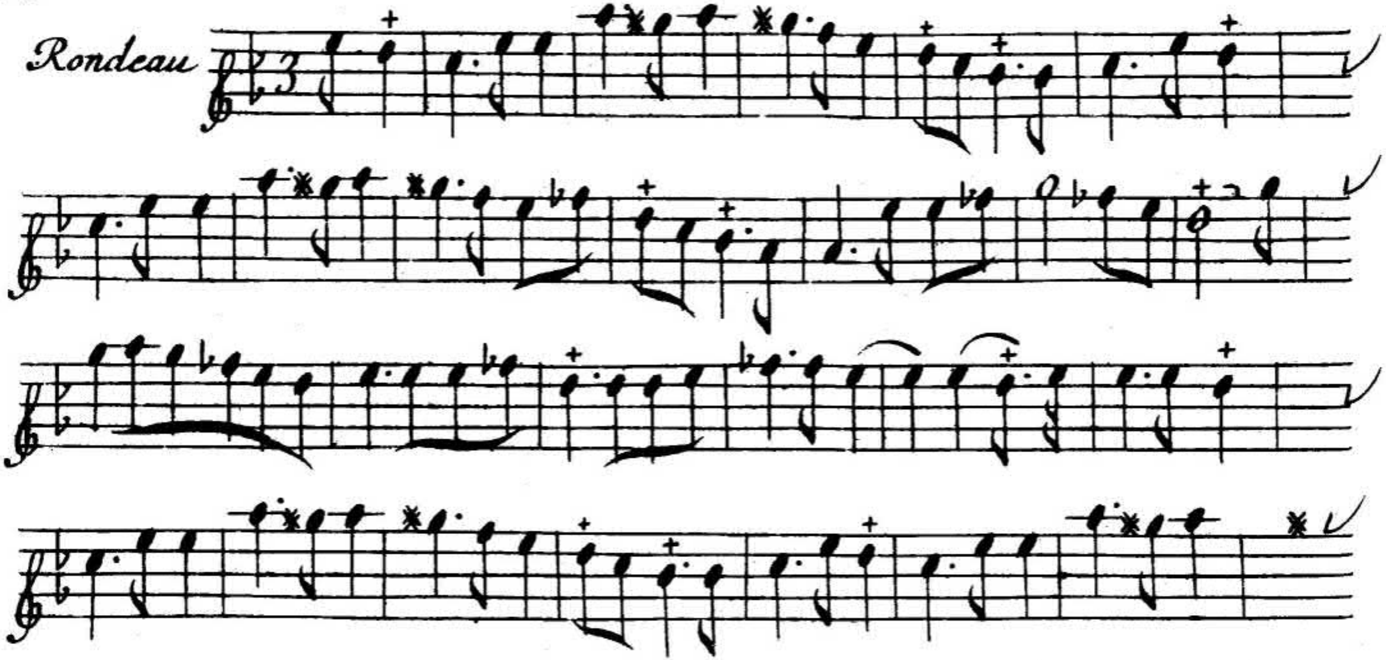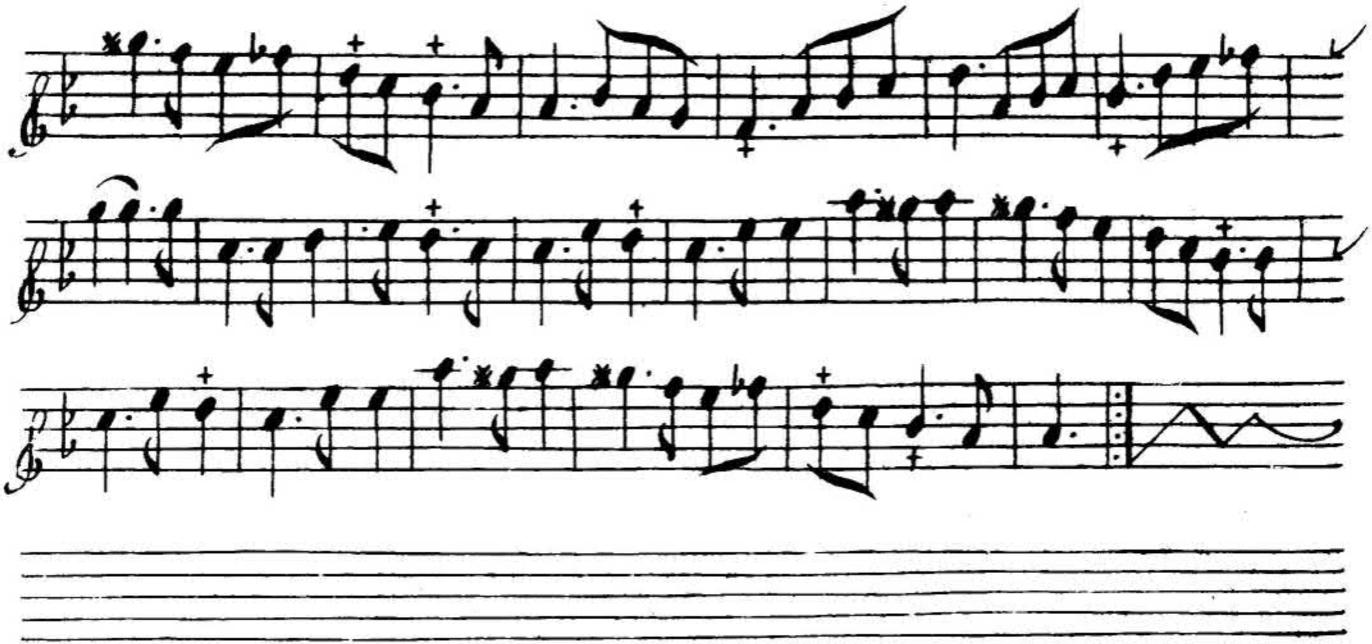



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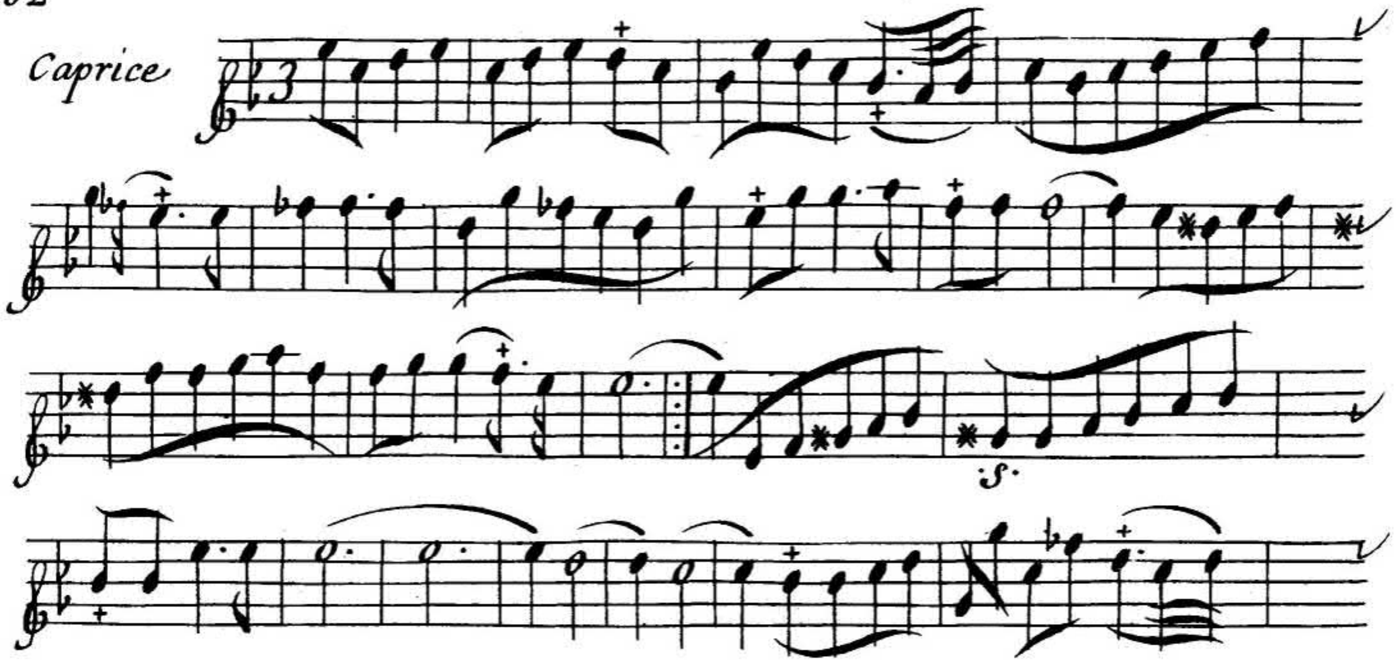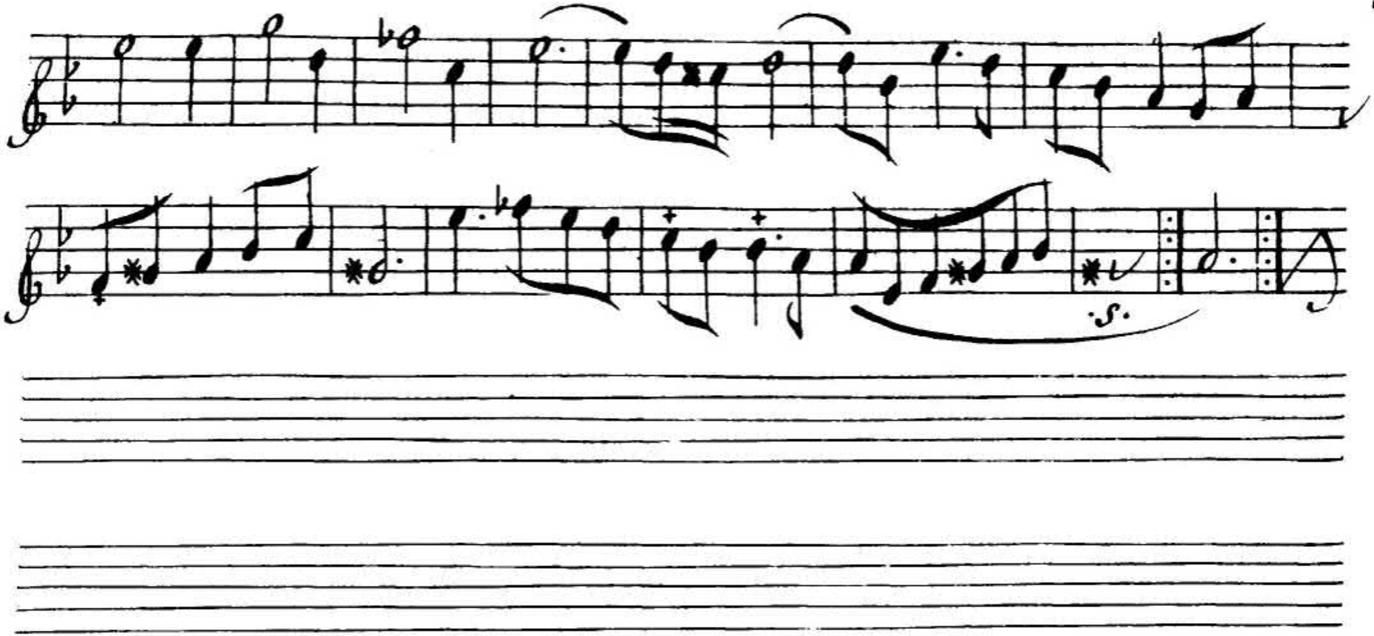



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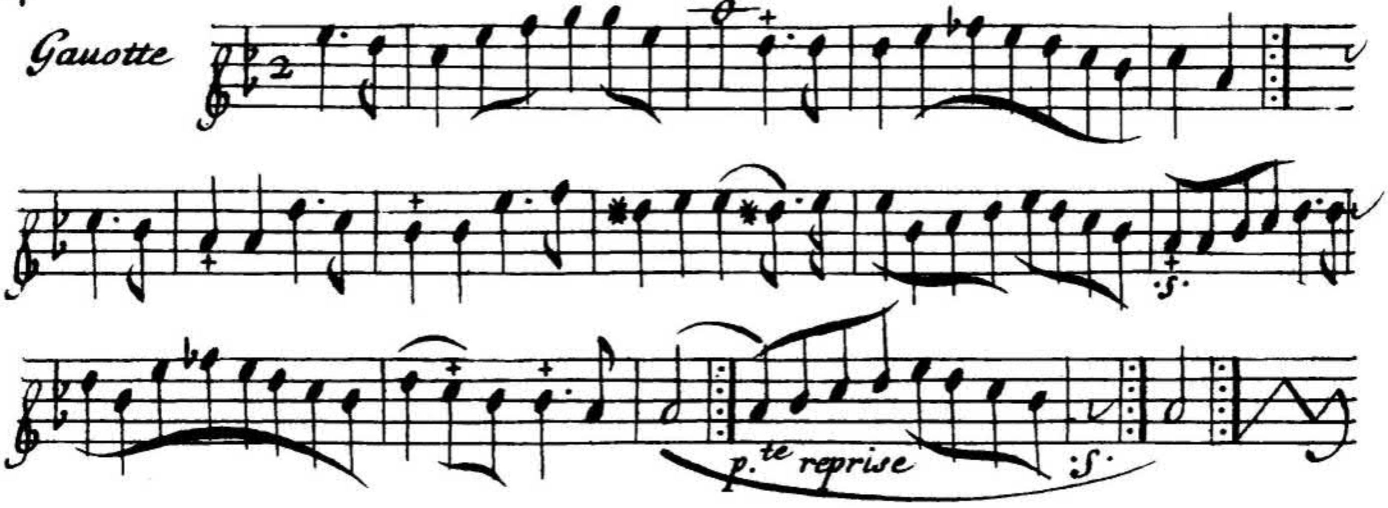

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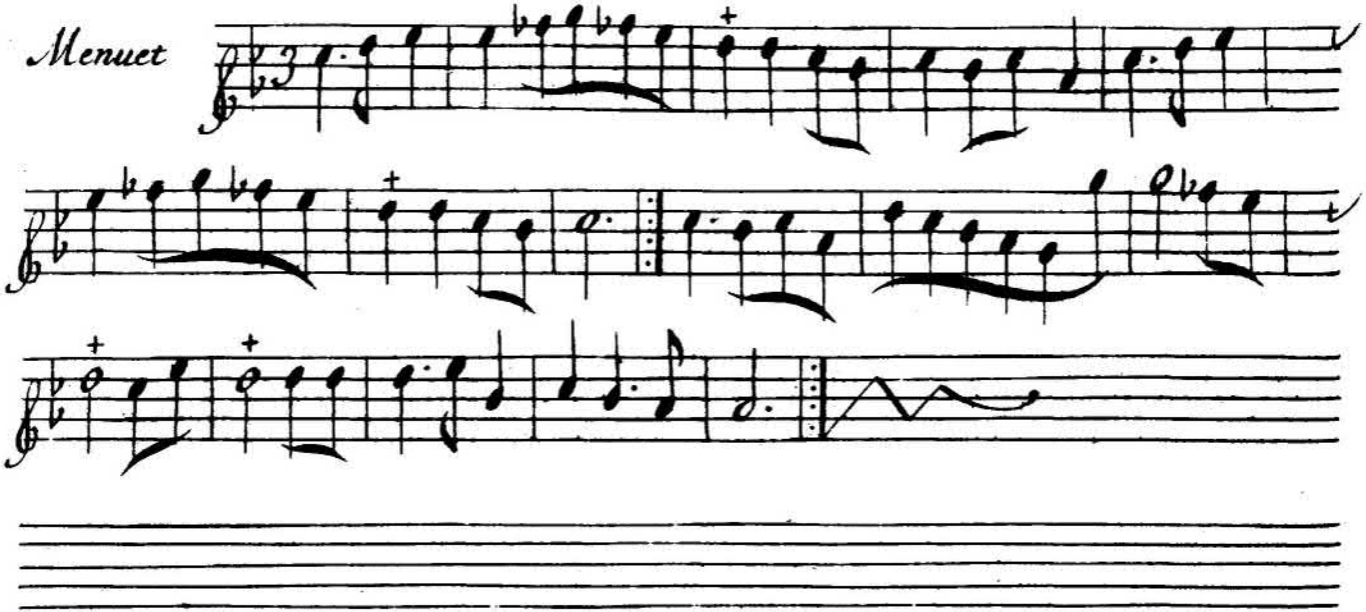



Caprice
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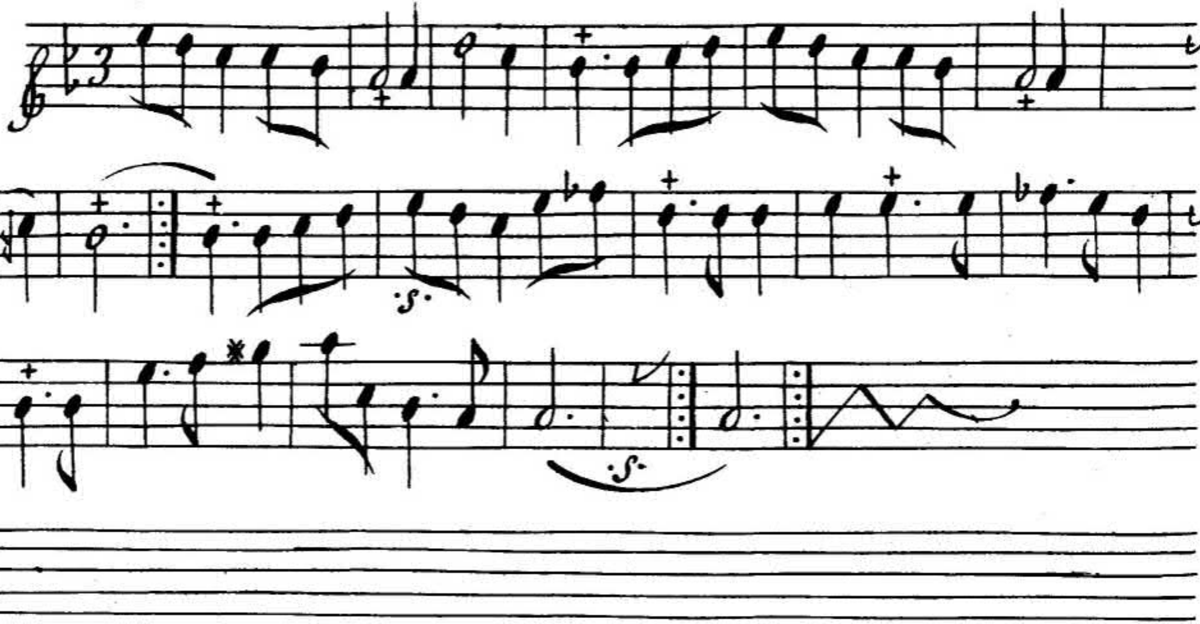
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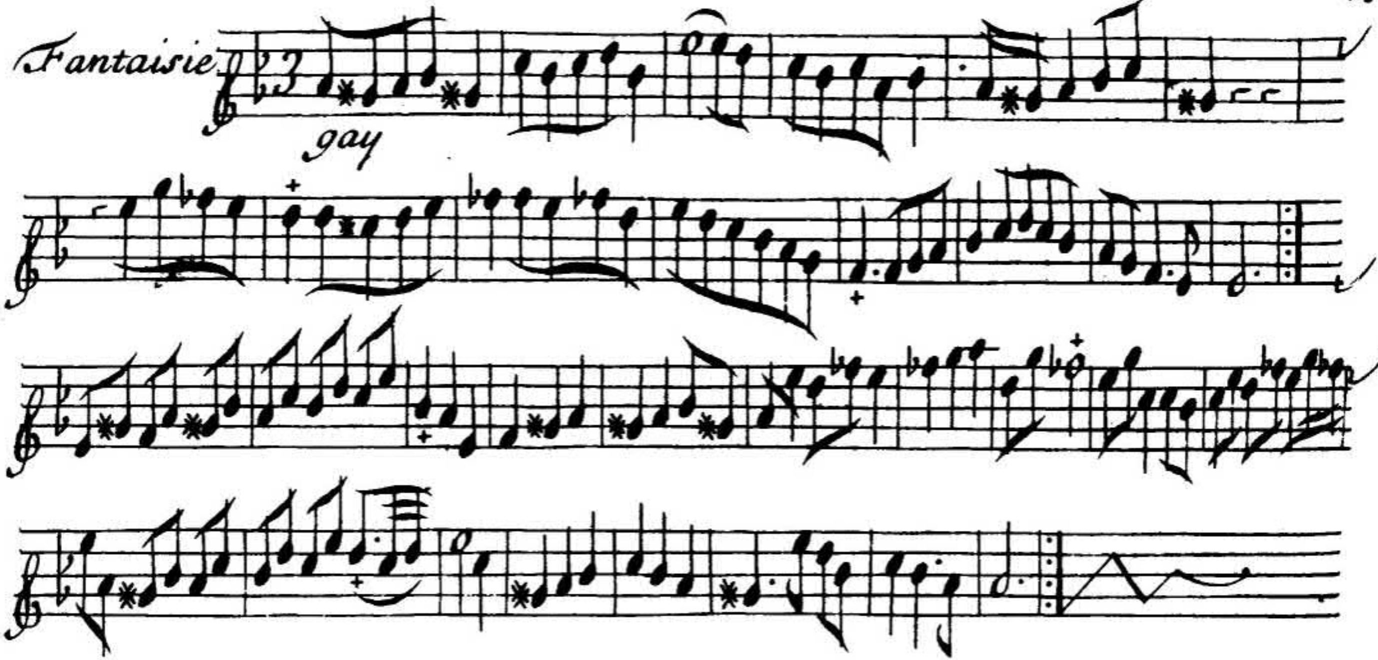


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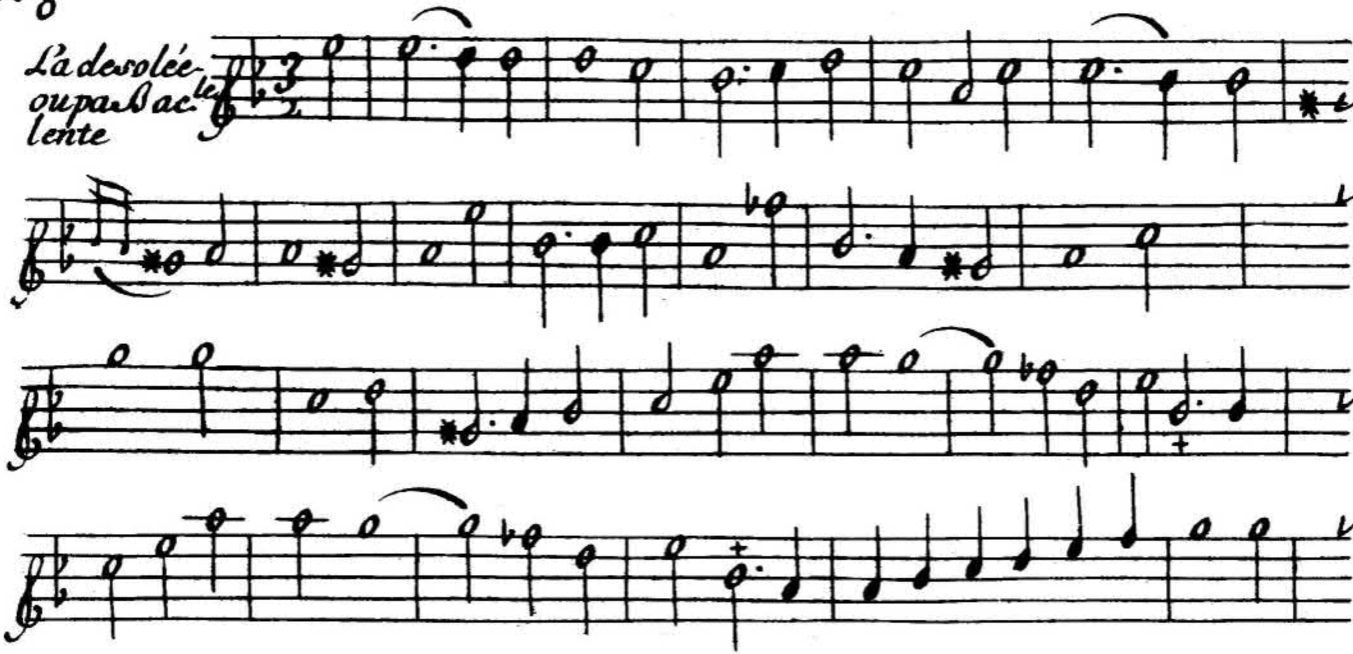


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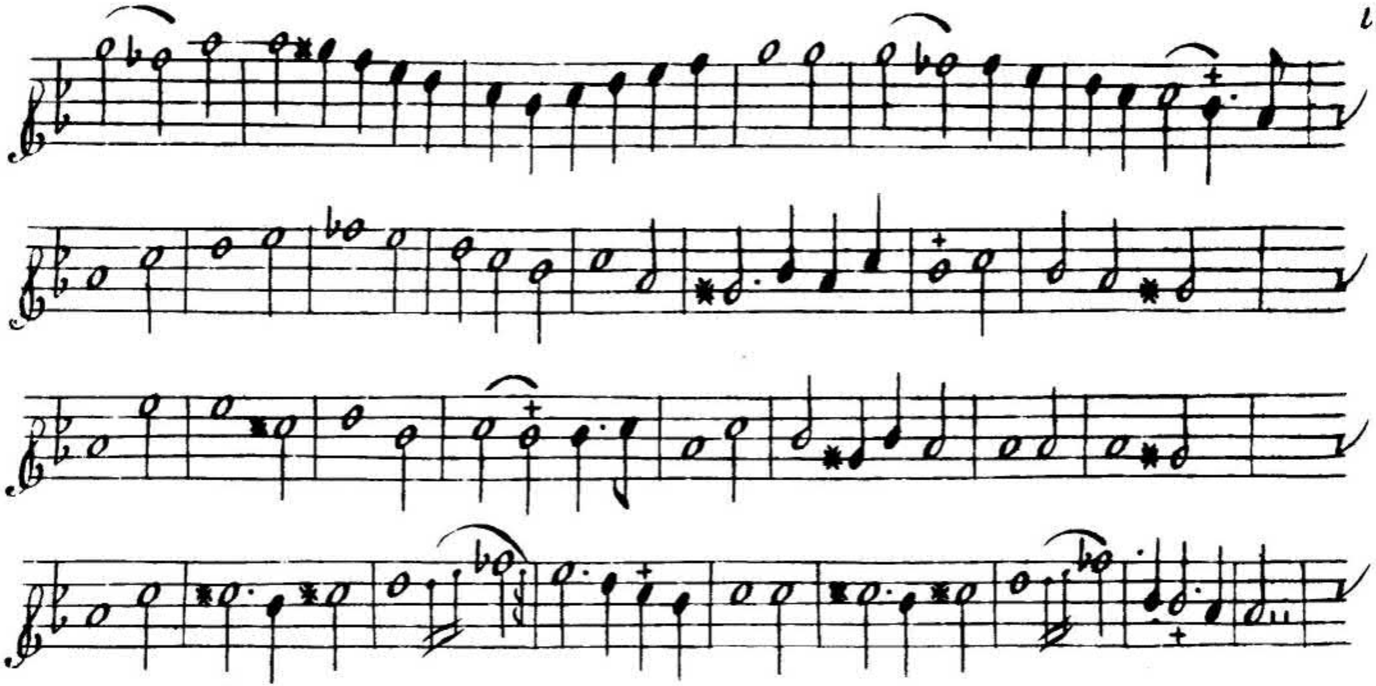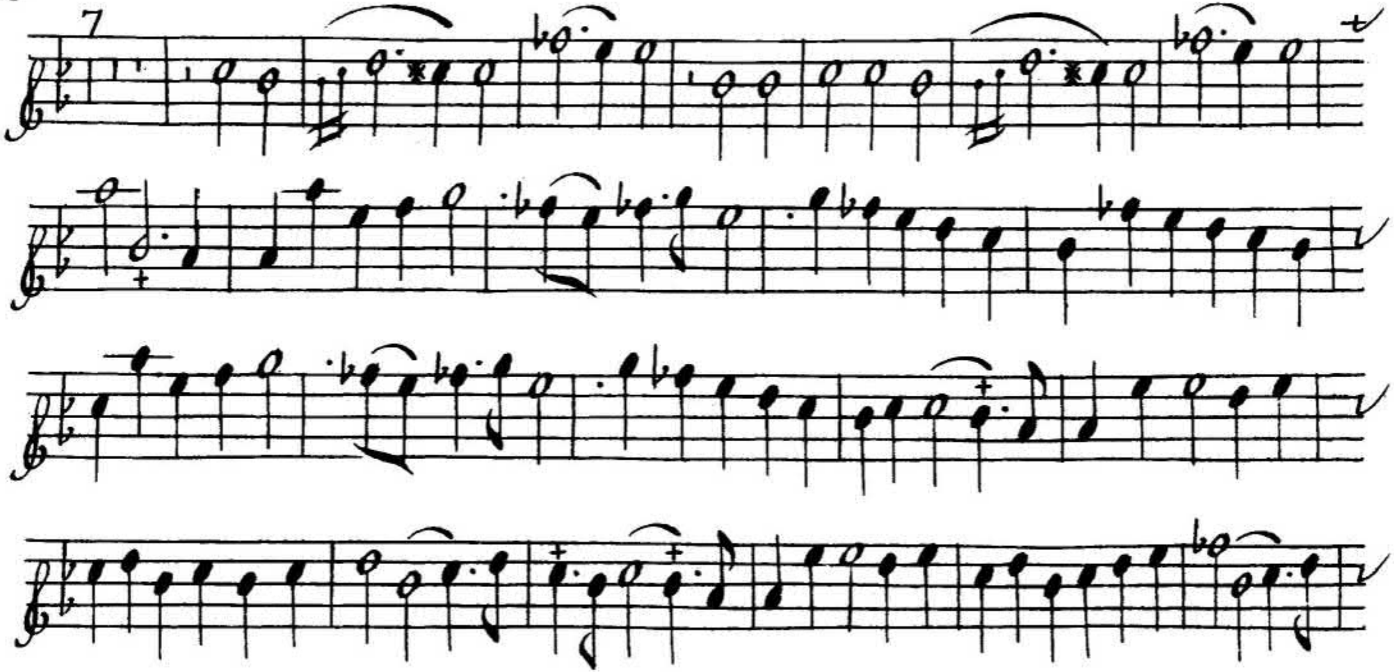


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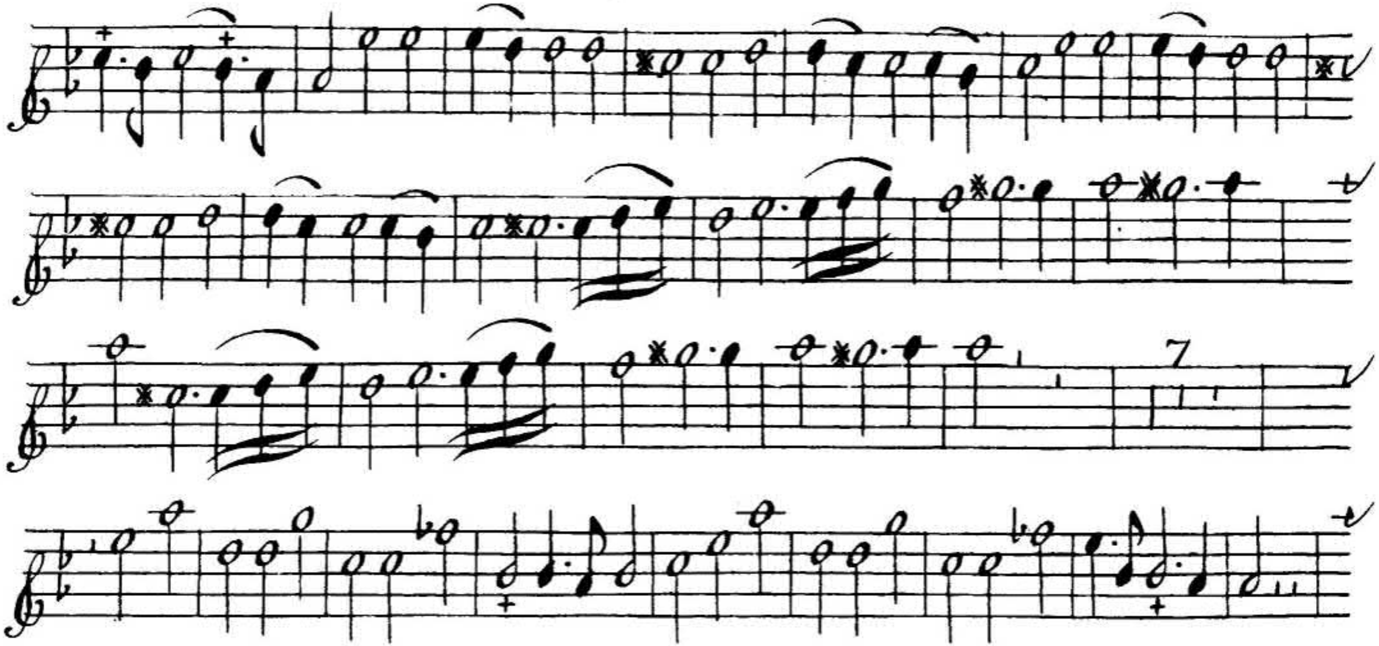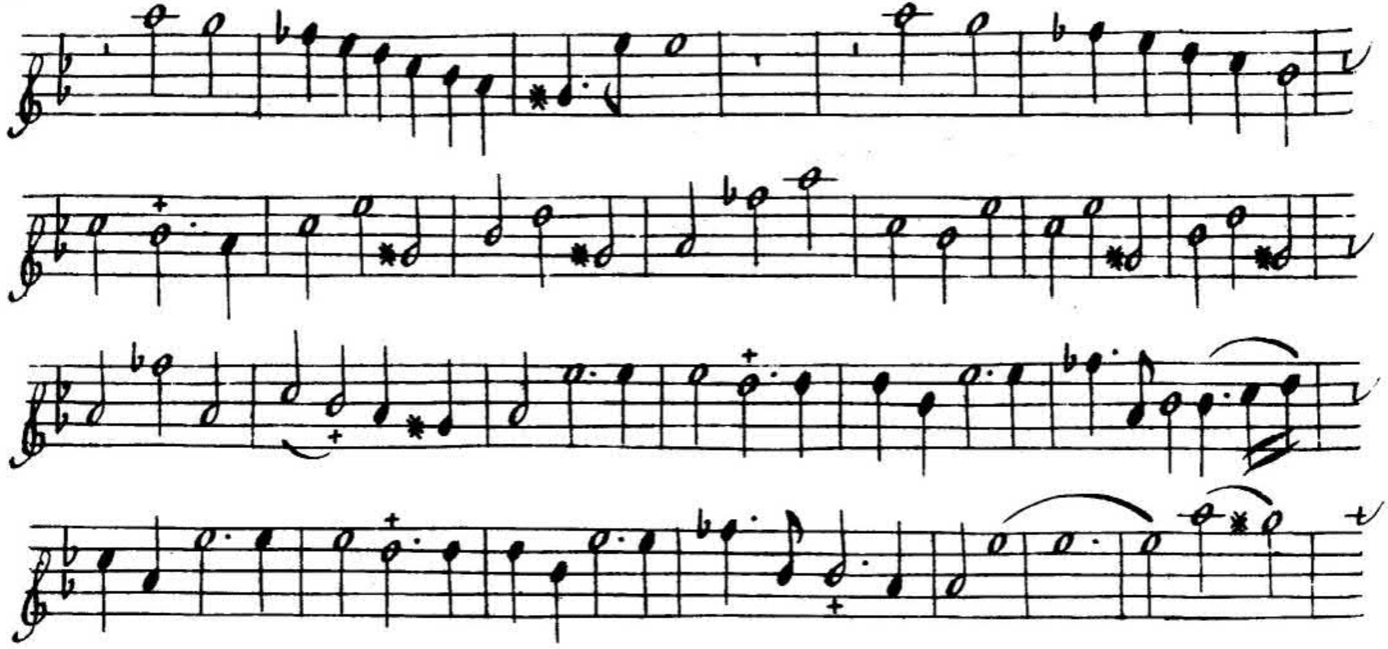


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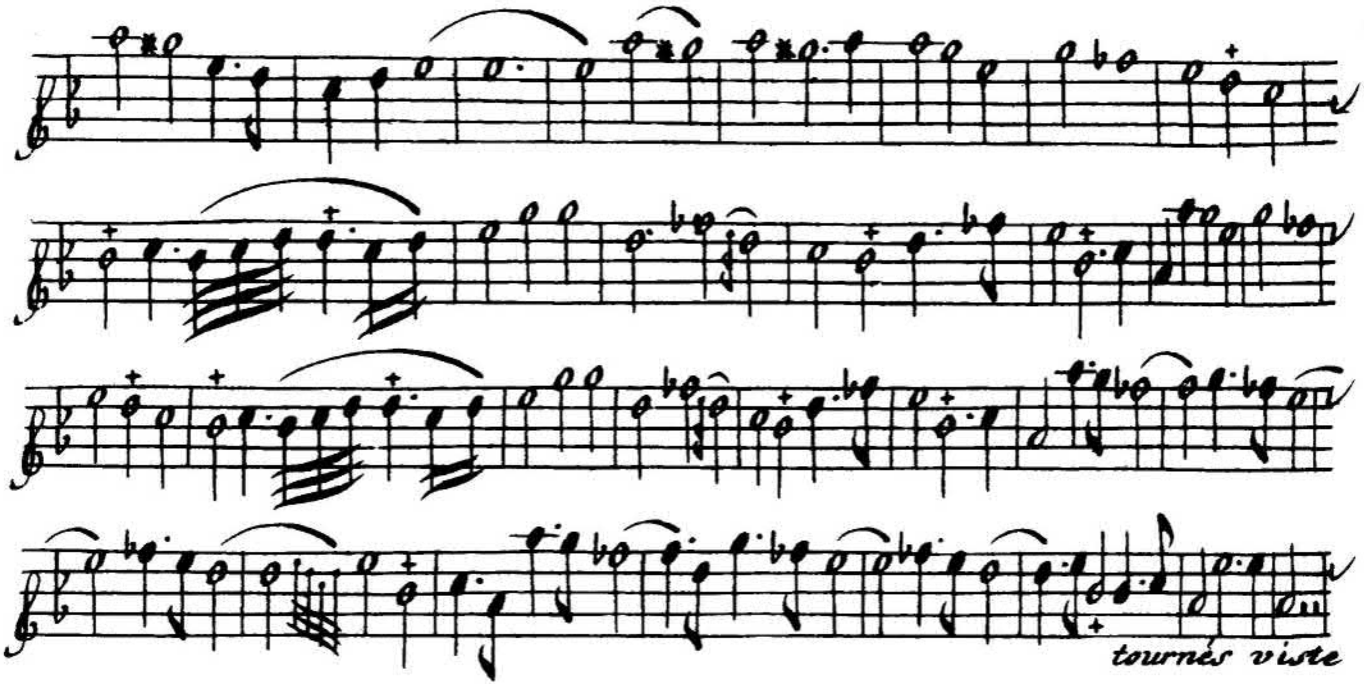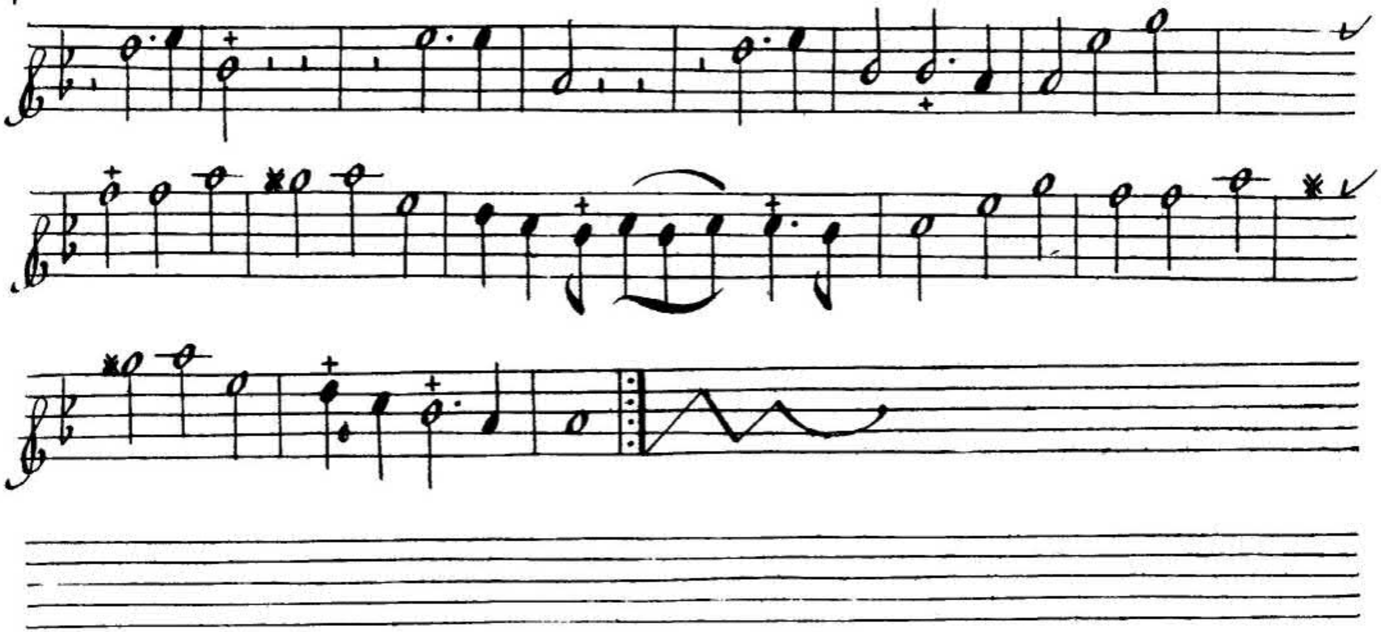





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